

CARTOONIST **PROfiles**

A unique quarterly magazine for the professional, the cartoon buff, the student, and all who enjoy cartoons.

**'INSTANT
BACKGROUNDS'**

**See
Page Four**



WHAT a difference great comics can make!

AGGIE . . . by Roy Fox . . . a perky teenager whose biggest problem is getting boyfriend Wayout to take her out . . . and spend some money.

BRENDA STARR . . . by Dale Messick . . . what every city room needs—a gorgeous redhead reporter who thrives on adventure.

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COLORING COLLEGE . . . by Matt Curzon . . . easy how-to-draw lesson and coloring by numbered chart.

DICK TRACY . . . by Chester Gould . . . cops-and-robbers at its best with mind-boggling crime-solving technology.

DONDI . . . by Irwin Hasen . . . the heart-warming story of an adopted orphan growing up in a typical small town.

FLIBBERTYS . . . by Ray Helle . . . are just like any other mixed-up menage with four kids, mischievous dog, cat and mouse and weary parents.

GASOLINE ALLEY . . . by Dick Moores and Bill Perry . . . depicts the everyday lives of likable folks spanning several generations.

GIL THORP . . . by Jack Berrill . . . the high school coach who also helps the kids solve their problems.

HAPLESS HARRY . . . by George Gately . . . a lovable little fat guy whose life is one big pratfall.

HERE'S MOM . . . by Isabel . . . chases away the headaches of every bedraggled mom who plays wife, nursemaid, cook, chauffeur and psychologist.

KIWI . . . by Brian Kirby and Ken Montone . . . a wingless wonder with fine feathered friends who's always off on flights of fancy.

LAUGH-IN . . . by Roy Doty . . . zany, laugh-a-second format . . . the "now" comic that drives 'em crazy!

LAUGHING MATTER . . . by Salo Roth . . . pokes fun at whatever ails the over-30 set.

L'IL ABNER . . . by Al Capp . . . satire served with pure cornpone is the fare in Dogpatch.

LITTLE JOE . . . by Robert Leffingwell . . . heap big double-talk and double takes between cowboy Joe and Indian pal Dead-Pan.

LITTLE ORPHAN ANNIE . . . a stout-hearted frizzy-haired moppet who goes from one cliff-hanger to another.

LOLLY . . . by Pete Hansen . . . a mini-skirted kewpie doll whose optimum charm makes up for minimum skills.

LOUIE . . . by Harry Hanan . . . a pantomime strip about the little guy who always loses.

MAC DIVOT . . . by Mel Keefer and Jordan Lansky . . . the realistic story of a country club pro and his handsome bachelor son on the bigtime golf circuit.

MOON MULLINS . . . by Ferd Johnson . . . hijinks in a boarding house that often seems more like a madhouse.

THE NEIGHBORS . . . by George Clark . . . the fads, fashions, hangups and generation gap all get the once-over-lightly.

ON STAGE . . . by Leonard Starr . . . intriguing look at what goes on behind the tinsel and glamour of show biz.

PLAY FUNNIES . . . by Becky . . . for kids . . . pictures to color, riddles, and puzzle squares to cut up and make figures out of.

POTTSY . . . by Jay Irving . . . the humorous gripes and grievances of a beefy cop on the beat who acts tough but is really an old softie.

RICK O'SHAY . . . by Stan Lynde . . . marshal of a wacky Wild West town called Conniption with plenty of it.

SEVENTEEN . . . by Bernard Lansky . . . the funny side of the growing pains every teen-ager and his parents go through.

SMILIN' JACK . . . by Zack Mosley . . . jet-paced action-packed adventure with plenty of desperadoes, curvaceous and cunning dames.

SMITTY . . . by Walter Berndt . . . the likable office boy who never runs out of pranks.

SMOKEY STOVER . . . by Bill Holman . . . a fireman in nutty predicaments with outrageous puns and broad pie-in-the-face humor.

STILL LIFE . . . by Jerry Robinson . . . props, instead of people, make witty observations on public events.

TEENIE WEENIES . . . by William Donahey . . . every week a new illustrated episode in Lilliputian land . . . with bonus cutouts . . . teaches the small fry how to behave.

TERRY AND THE PIRATES . . . by George Wunder . . . foreign intrigue envelops handsome Air Force Col. Terry Lee on every assignment.

THEN AND NOW . . . by Roy Fox . . . every day a double panel shows the amusing about-faces in human situations.

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CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

**Volume 1, Number 4
Fall 1969**

At the end of September we had the pleasure of breakfast with Monsieur Claude Moliterni, the editor of the French magazine PHENIX, on the occasion of a brief visit that he and his charming wife made to New York. And we must add that David Pascal, the well-known magazine cartoonist, helped us in surmounting the language barrier on that occasion. It seems that French, Italian, and other European readers don't get to see their favorite American comic strips from day to day in their newspapers as we, here in the U.S., do. And so magazines such as PHENIX gather perhaps a month's releases of 'Peanuts', 'Pogo', 'B.C.', etc., and publish them in a single issue. CARTOONIST PROfiles has a number of European subscribers who read us in English but Claude Moliterni would like to have an occasional article of ours translated for the great number of his French readers. We were glad to give him that permission and, in return, he will put us in touch with current French comic-strip-pers whose stories we think will interest U.S. readers. As often as possible, we'd like to include material about cartoonists everywhere. You will recall our 'Japanese Cartoons' story in Issue #3 and we call your attention to the article in this issue written for us by Ronald Searle, the celebrated cartoonist whose work appears in a great many countries around the world. It begins on Page 16.

Mr. Searle has also been kind enough to make it possible for us to contact some notable European cartoonists and we owe our appreciation to him for that.

With this fourth issue, we finish our first year of publication. We have been greatly bolstered by the enthusiastic response, comments and reactions of many U.S. subscribers, as well as those from a number of other countries. Promotion men on newspapers have expressed interest in CARTOONIST PROfiles as a prime source of interesting information about the cartoonists whose features appear in their papers. So it has been a good year. It's also pleasant to report that art educators have been subscribing with the comment that our magazine will enable them to now have a complete coverage of the art field — which wasn't possible before we came along. Thanks to all.

Just a word about Issue #1 of CARTOONIST PROfiles. We're sorry to have to report that no more copies are available. Our printer had destroyed the negatives and plates before we realized the extent of the demand for that first issue. Photos and cartoons have been returned to the men who were the subjects of the various articles. We express our regrets to those who have been requesting copies.

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He's normal in a zany world . . .

And that's what makes

FRED NEHER'S

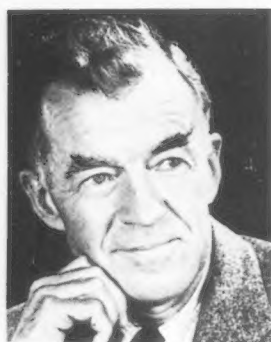
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Sound Off!

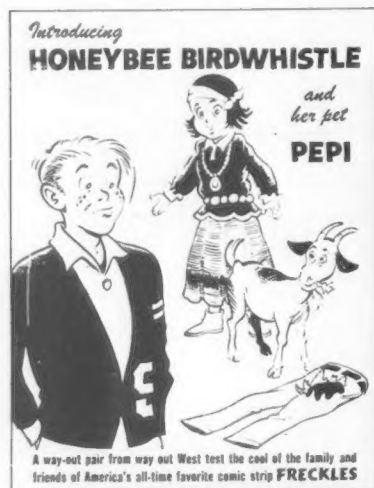
Your issue #3 restored an old and dear hero to his rightful, singular place in my memory — Will Eisner, unsurpassed in my estimation. Whatever became of him and The Spirit? I'll never forget my utter disappointment when, upon returning home on my first leave, I discovered my mother had given away my stack of Spirit comic books. Surely you will devote some space to Will Eisner. A whole book you should devote.

Major J.J. Begley
APO San Francisco

. . . I especially enjoyed the articles on Al Williamson (one of my favorite artists), David Crane by Creig Flessel (I particularly enjoyed seeing Flessel's art in the early pulps and comics reproduced as I'm a collector in both these fields), Bud Fisher, and the article on Japanese cartoons could begin a series of similar articles concerning foreign cartoons and cartoonists. Ronald Searle's letter, combined with the aforementioned Japanese cartoons, has me interested in this type of series! . . .

Bob C. Giles
Nanaimo, B.C., Canada

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We have a limited number of copies of the special comic book produced to introduce Honeybee Birdwhistle and her pet goat, Pepi, the newest friends to join the cast of the all-time favorite comic, FRECKLES AND HIS FRIENDS. If you'd like a copy for your collection send your request to the Comic Art Director in Cleveland. Orders will be filled on a "first-come, first-served" basis till the supply runs out.

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Tom Peoples
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NEA

We have received numbers 1 & 2 of your publication **CARTOONIST PROfiles** which we think are really "Fenomenales" (Spanish enthusiastic word). Surely we shall be your subscribers forever. . . .

Jaime Echevarria Estella
Doctor Ingeniero Industrial
Las Arenas, Spain

. . . thought you'd like to know that I have recently been using comic strips in the Language Lab to teach "English as a Second Language" to Navajo students.

Glen D. Johnson
Brigham City, Utah

. . . I thought you might be interested in knowing that the estate of Fontaine Fox, the creator of "Tooner-ville Trolley", has left his entire collection of originals, proofs, letters, and texts of books, to the Indiana University Lily Library. I was allowed to see them recently, and was fascinated by what I saw. . . .

Gerald D. Reynolds
Bloomington, Indiana

I have enjoyed the first three issues tremendously, being stimulated to action by each article. In fact, I was stimulated so much by the first one that I dove headlong into my newest brainstorm for a syndicated panel. You might even say that **CARTOONIST PROfiles**, with its many articles about the inner workings of the comic strip field, had given me the needed impetus to create and follow thru in drawing up a saleable syndication item. . . .

Bob Beckett
Cherry Hill, New Jersey

Congratulations on your access to, and printing of, the Bud Fisher Scrapbooks — a rare article indeed. Most unusual to find any such old-time material today. Your fine article on Blaine, Canadian cartoonist, prompts this suggestion: Won't you please, soon, run an in-depth article on cartoonist Len Norris of the Vancouver Sun? Norris' Annual Cartoon Book reprinting the best of his year's work is an event in Canada. Some 18 or 20 have come out so far. His stuff is terrific and carries a lot of humor. Even 'Punch' is reprinting his stuff of late. . . .

Graham Hunter
West Orange, New Jersey



HE HAD LITTLE CHOICE...

When the Stone Age artist wanted to express himself esthetically, he had a limited choice of surfaces — the wall of his cave or perhaps the bark of a tree.

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. . . I used to clip everything printed about cartoonists out of newspapers and magazines like "American Artist", "Time", etc., but now I have to clip nothing — I can keep your whole magazine. . . .

Ed Black
Youngstown, Ohio

NOTE: More material from the Roy Crane scrapbook, "How to Draw Buz Sawyer", will be included in our next issue. Space was just so tight this time that it couldn't be squeezed in.

It doesn't happen too often but every so often a classic like Dickens' 'Tale of Two Cities' or Dumas' immortal 'The Count of Monte Cristo' comes along and with sincere honesty, after reading **CARTOONIST PROfiles**, I must confess that your literary masterpiece, without a doubt, falls in a category reserved only for such great works of art! . . .

Jesse L. Rezendes
Plymouth, Mass.

The Heart of JULIET JONES



STAN DRAKE, the much-admired artist who has drawn 'The Heart of JULIET JONES' for King Features Syndicate for 17 years, not only tells about many of his experiences in the profession, his methods, etc., in this story, but he also has been interested enough to write comments about a number of his dailies which we have included here. He speaks of different effects he was trying to achieve, etc. We appreciate especially Stan's extra effort to pass along some of the tricks he has learned along the way.



STAN DRAKE

Q: Would you say something about your beginnings in the art business?

A: Well, I sold my first illustration to a pulp magazine when I was 17 years old before I went to art school.

Q: Did you have any special art instruction in high school?

A: I'm a dropout — I left high school in my first year and got a job as an usher in Hackensack, New Jersey. This was during the depression. My father was a radio actor — he had been in the theater — on the stage in vaudeville before I was born. The depression had hit us badly and he had lost everything he had in a business. Frankly we were very poor — living in River Edge, New Jersey and my mother had to get a job in the Hackensack Hospital. Finally my dad got a job from an old friend on a radio program called 'Dangerous Paradise' — this was in 1934. Incidentally, from this point he started working in radio and he built himself up to be a very fine character actor in radio — for 18 or 20 years he was one of the top people in that field. He did all the soap operas and he was on many big programs like 'The Kate Smith Show', etc. But back in '34 he hadn't really started to make a lot of

money and we owed so many bills that for years the money went to pay back what we owed so we had to move closer to the hospital in Hackensack where my mother worked. I found myself in this little, sort of a 'crummy', neighborhood and decided that I'd have to get a job and pay my way, if I wanted to go to art school. I had decided that I wanted to go into art of some kind — I didn't know the pitfalls — and I guess I figured that there would be the same number of pitfalls in any kind of a job. And I liked art. Those days found me looking at the old pulp magazines which don't exist today — Cowboy Stories, Love Stories, Breezy Stories — and they had these little black and white illustrations. At 17 I decided to do some illustrations like the ones I saw — I did about half a dozen — and I found a publishing company in New York and took my work in and managed to sell it. Just about this time, or a little later, I started at the Art Students League with a course under George Bridgman in anatomy. Speaking of the pulps, I had a theory that the man who had made these beautiful looking drawings knew what he was doing, and they looked good, so I used to take tracing paper, and I would trace his lines. In this way

I thought that I would get a feeling in my mind as to how he drew a head, or body. By doing this so much of the time, I realized how heads were constructed. After doing this hundreds of times, I would try it on my own without tracing. It was about this time — 1935 and 1936 — that the original comic books came out. Bob Lubbers, who now does the 'Robin Malone' strip for the Newspaper Enterprise Association, and I were classmates at the League, and, following the example of another one of the art students, we went down to try and get a job on one of these comic books. We landed the jobs and we wrote the story, drew the pictures and did the lettering for \$7 a page and there were about 9 panels to a page! Each month we would do one of these — the characters were all heroes or detectives. Finally the place went out of business.

Q: Going back a bit, I believe you said you also copied portraits about this time to improve your art ability, didn't you?

A: Yes, the big guys in the mov-

ies at that time were people like Robert Taylor and Clark Gable, and I used to copy portraits of them which appeared in movie magazines.

Q: Would you advise a young person starting out to educate himself in the art field, using some of the same methods you did?

A: To advise anyone as to his method in learning art would be very difficult for me today because they're doing so many different things now — the styles and the techniques are way out. For instance, I can't sell anything today in New York in the style in which I worked only 15 years ago. Right after World War II, I came out and went to a friend of mine who worked in an art studio and said to him, "What do I do to get into this business?" He told me to make about a dozen black and white spots and then to show them to him. Newspapers and magazines were using thousands of them. Drawings showing people holding up cans of fruit, packages of soap, etc., were everywhere. Nowadays

you can't find one — they're all photographs, or they're full-color paintings. There is no more work being done today of the style I started in doing. In 1950, I was making \$1800 a week making line drawings — the business was flourishing. Of course I didn't make this every week but there were some weeks that I made as much as this. But let's not talk about money — I just mentioned that figure to show the change which has occurred in art. You see World War II had drained the art pool from New York, and when I got out of the service in 1946, there were literally 1/100 the number of artists there are today. You could get a job without any training — I learned on the job — they gave me \$80 a week to start and I worked up from there. This was at an art studio. I worked 20 hours a day — I was sleeping flopped across my bed with all my clothes on for 4 hours — then I'd go back to New York again. It got so that I had to take a hotel room across the street from the

Commencing below are a number of comments Stan Drake has made for CARTOONIST PROfiles readers in connection with some of his daily strips.

Half-tone effects are difficult in line art — they tend to look mechanical and 'dead' — so I tried a carbon pencil for the leaves here — and it reproduced well.





Sometimes I am intrigued with one expression that, for me, tells the story that day. When I achieve it, I am sometimes quite flip with the rest of the art — not doing all I could to make the strip complete. This is not good, of course.

studio because I would work till 2 or 3 in the morning, get up at 7 and go into the studio before anybody was there and finish jobs. They were piled up on my desk — there was just so much work of that nature that eventually I started my own studio. Our slogan was 'The Best in Line', incidentally. I had 10 people working for me and we did nothing but line art work for agencies. Today, not anything of this type of thing remains.

Q: What were some of the factors which gave you the drive to succeed in art?

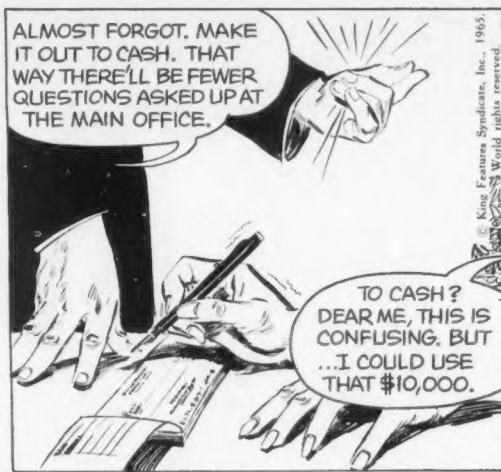
A: Well, we were poor and I

had this psychological drive *not* to be poor and I couldn't turn down a job — it was almost a neurosis with me. I would take anything and try to make money. I think *anyone* who is a creative type person can learn 75% of what the top artists know — the secret of doing good *top* work lies in an 'attention span'. If you can be interested *long enough* in this business, you can learn *all* the tricks — there are so many tricks to learn in art. It's not talent — it's a trick. You can learn how to rule with a brush instead of a pen, for instance. The point is that you can't get everybody to be that in-

terested. Most people who paint apply only so much attention to that painting — not enough. If they were really interested and had the attention span that was required of the art, they would be much better. In my own case, I have *had* this attention span — I enjoy my work — so I spend many more hours than the average man would spend in learning about my craft. In the old days when a job came through, I would know what paper to use, I would know what the client was talking about because I had observed other people handling that type of work, etc. So unless you do all this observ-

Here is an example of just plain pen lines for clean reproduction. This treatment is best overall technique to use but gets boring — so occasionally I rebel and do things that don't reproduce as well but make me happier!





In scenes where not much action takes place, the imagination is strained in an effort to give visual meaning. I used the man's hands in the first panel — they are positioned in a nervous, hopeful, unconscious position. His eyes and sweat beads do it in Panel #2, and the "hip" finger-snap in the third panel.

ing you don't have this knowledge. Very few people can maintain their interest in something long enough to be tops in their field.

Q: In spite of your interest, I suppose that after 17 years of doing a strip, it gets a little boring and lonely at times, doesn't it?

A: Well, I've reached the stage in what I do where it doesn't give me a lift any more. I've drawn over 55,000 figures in 17 years of 'Juliet Jones' — you take 6 or 7 figures a day, on a daily strip, and about the same number of figures in a Sunday page as in 3 dailies, and multiply these numbers by 52 weeks in a year, and then by 17 years, and you arrive at the 55,000 figure. There is no position, no layout that hasn't been done by me. All of the strip men reading this will laugh because it's so true. I can lay out a

panel without even thinking about it, after all this time. It's not difficult for me to conceive a setting any more. I look at the blank paper — the balloons go in first because they have to be there. Then you look at the blank space and think who's talking first and do you want a closeup or a longshot — and then you say to yourself, "Well, a longshot means that I'll have to draw all the trees, the houses and the cars," so you draw a closeup of the guy's nostril. In this way, you wipe out a whole city block. Seriously though, in my type of work, the illustrative strip, the art work grabs the reader — causes him to look at it — after that, the story is important. I believe that good drawing and realistic people and settings, etc., pique your interest but if it's a lousy story you can have the best artist

in the world and he can't really get into it. But if it's a good story, then the art work becomes more important because you don't want the reader to say, "It's such a neat story — why the heck is this or that guy drawn so badly, or why is the girl so ugly?" I think it's kind of a tip in favor of the writer on a story strip but to be really successful with a feature, you've got to have a good writer and a good artist both.

Q: What is your normal weekly schedule like?

A: Hell. My schedule is nothing like Mort Walker's. He is the most organized guy in the world in this business. He is a fabulous exception to a lot of us. His stuff is organized, it's professional, it's beautifully done, it's very funny, exceptionally consistently funny, and Mort is just one in a million. I

Love story strips are notorious for lack of 'action' — so I tried to jazz up the visual impact here with unusual positioning in the first two panels.

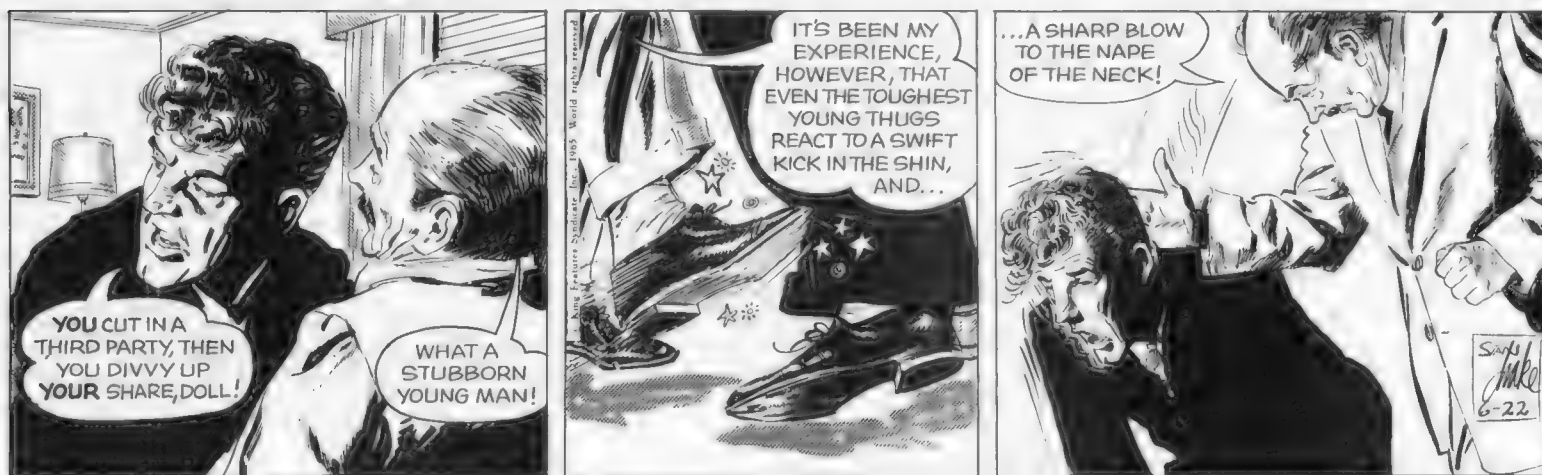


Drake took these photos of a model's hair for future reference in drawing the attractive girl characters he enjoys putting in 'Juliet Jones'.





In a loose vignette composition I tried a felt-tip pen for most of the background in an attempt at an illustrative approach rather than filling the entire panel area.



This work was done on 'Craftint' in a very tentative approach practically owned by Roy Crane's use of this chemically treated paper. He is the master of Craftint — and I am not — that was one disclosure I encountered.

work during the day, at night, at odd hours, I'll play golf, come back, force myself to do some work, and editors who might read this will say, "Oh, the poor soul — he has to work after he plays golf — my goodness!" But this is a very demanding type of work — a certain number of hours has to be spent on a strip to complete it. For instance, if you're drawing 3 people in the living room having a conversation, first of all you should have an interesting composition. You then have them sitting in chairs, there are bookcases behind them, there's a lamp, a portion of the rug, pictures on the walls, door jambs, etc. — all these things have to be done. Funny thing — I was talking to Charlie Schulz on the phone a few months ago and I mentioned that it takes so much time to do this and he said he felt that the people were the

important thing — that the backgrounds weren't that important. And I chuckled while talking to Charlie, who is one of the great geniuses of the business today, because his backgrounds consist of a little wavy line. But in my kind of strip, you have to have the people in a setting so that the mind says, without thinking consciously about it, "I know where the people are, and it's a realistic setting." Do you know how long it takes to do a realistic door jamb? It sounds so stupid but it has to be in perspective, it has to be ruled in pencil, and all the little wood layers in a door jamb, in order to look real, must be there the way it looks. Then you have to ink all this in — a lot of little, tight ruling which has nothing to do with creativity — it's just coolie labor. 90% of my work is coolie labor. What I would like to do is to lay

the strip out with this great flair which I wish I had more of, in pencil, and perhaps do a few of the pretty girl heads, since they attract me, and then hand it over to somebody and say, "Here — finish this up." To me, the creative work is done in laying out the strip — after that, it's coolie labor. There is nothing creative about my work any more for the simple reason that the style has been set years ago. A handsome man, or a pretty girl in pen line, or brush line, a realistic person, can be just so realistic — after that it can't be any more realistic — it begins to look too tight — too much like an old woodcut illustration if you overwork it. It begins to look as though it had too much hair in it. You've got to get yourself down to the point where you can ink in a figure that isn't overdone. If it's too tight, you're not adding any-

thing. A chair in a strip shouldn't be drawn as meticulously as an ad in a Sears & Roebuck catalogue. You want to get just the effect of the chair — you're not trying to sell a chair. Well, that's harder than it sounds — to strike this balance.

Q: Changing the subject for a moment, you said you wanted to say something about the business of figuring out what line of work your main character should be in, didn't you?

A: Yes. It happens that I'm very interested in sports cars — I've had one of every sports car, I guess, ever made over the years — and one time I suggested to Sylvan Byck, the editor at King Features, that I do a sports car strip. Sylvan made a very succinct remark, I think, when he said, "It isn't so much what job your character has that's important, it's what he says, and does, and thinks — what kind of a character he is." He said that

after a racing car driver character had won all the important races, then what. It's important to know that the reader is identifying with the character — and not his job. A while back I completed a sequence in which a bobsled racer was involved. I had shots for two or three weeks of him actually going down the run. He didn't win the race — as a matter of fact he had an accident on his first run. But the more important thing was what the character was himself. It turned out that he had problems with his family — that he was a born loser — that he had made himself that way, and he didn't have to be that way, etc. The story was of the *man* — he was more important than the *bobsled race*. But at the same time it was neat to have the shots of the run because that made it attractive to the reader, but the most important aspect of the sequence was the man's personality. It happens that a

friend of mine, Bob Said, is one of the U.S. Olympic bobsled drivers — we call him 'Bobsled', obviously. Well, Bob and his wife Valerie, and my wife, Bunnie and myself took off a couple of years ago for the site of the Winter Olympics at L'Alpe D'Huez in France. I went down the run on one of the sleds and I can tell you that it was a hairy experience. But that's a story in itself.

Q: You like all kinds of athletics, don't you?

A: Yes — I really feel at my best when I'm moving my body — when I'm out swimming in the pool, or playing golf, or going down a bobsled run, or bowling, or doing something like that. I've never been able to understand how I'm able to sit at the drawing board for all these hours — considering that I enjoy moving around so much. I would have expected that someone like myself would be literally climbing the



Expressive hands seem to do something extra for non-action scenes — I do it when I can — and in these frames it was quite necessary.



Rain and gloom may be approached in a loose, undefined "sloppy" technique as I tried to do here.



For this night-city scene I took a photograph right out of a magazine — blacked in the grays with a felt-tip and whitened in the whites. It would have taken many more hours to do the conventional way.

walls — sitting at the drawing board for thousands of hours.

Q: Would you say something about that new method of drawing backgrounds that you figured out?

A: Well, in my never-ending search for easier ways to do them, I hit upon this idea to be the only man in the business using electronic machinery in the production of my comic strip. I found if I copied a halftone photograph on a Xerox machine, that often the halftones were very washed out and very light — and that just the basic black lines remained. In other words, the machine would, in effect, turn out what amounted to a line drawing of whatever subject was involved. You see this particular machine was designed to copy letters and not halftone photos. When I first discovered this, I was doing a sequence where the characters were out at sea in a big ship. I wanted to show a drawing of this ocean liner but I couldn't conceive of myself sitting down there and penciling, and then inking, this huge ship with all the windows and the superstructure. This is what got me thinking. For my first experiment I got hold of a photo of one of the big liners and ran it through a friend's Xerox. As I said before, the halftones were almost entirely washed out and I had this incredibly detailed line drawing of a ship. And I proceeded to cut it out and I pasted it right into a panel of 'Juliet Jones'. Then I simply inked in the ship — going right over the lines which



This panel was accomplished with the technique Stan Drake talks about in this interview. A photo of these N.Y. buildings was Xeroxed and the halftones dropped out. Stan then pasted the Xerox into his strip and inked the line work which remained.

appeared on the Xerox copy and strengthening them. In about 45 minutes I had this complete, absolutely accurate, fantastic rendition. On another occasion Juliet and Eve were living in N.Y. at the time so I went through my files and got a photo of the entire city of N.Y., taken from up in a blimp. By this time I had rented a Xerox

copier and I ran this photo through. Immediately I pasted the photo onto my art work and inked it in. I'll give you a sample of this technique which you can include with the report of our conversation. I ended up with a drawing which would have taken 4 days to pencil in the old-fashioned way. Nowadays I use a Pitney-Bowes



Stan's very attractive wife, BUNNIE.



Stan acts as his own model.

copier because they use a coated paper and I can take a razor blade and scrape out the few traces of gray halftones which remain after the photo is copied.

Q: Would you tell us what you did about the business of lettering your strip?

A: I was paying a considerable amount of money to a lettering man to letter my strip each week and I began to think, "Wouldn't it be neat if I could just type it out and save all that money for the lettering." So I got in touch with IBM and wanted to know if I had a lettering man letter up the alphabet, whether they could make a set of keys for their Executive typewriter, with these hand-drawn letters. My hope was that I could then sit down and type out my balloons and save the cost of a lettering man. But IBM told me that it would cost me as much as \$7000 to make a set of keys like this. I realized finally that they didn't want to do it because such a machine would be the only one existent, and if it needed repairs they'd have to be done specially, etc. I did actually settle for one of their standard type faces that looked something like comic strip lettering, but it was just so perfect that it wasn't hand lettering. I did strips with this for a while though. I finally gave it up when the syndicate decided that they didn't like it as well as hand-drawn lettering. But I guess I did save something

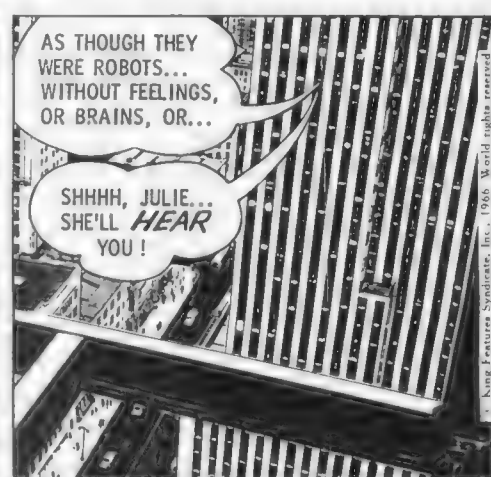
like \$1400 in lettering costs during the period when I used it.

Q: You wanted to say something about newspapers, didn't you?

A: Yes — I feel that a newspaper is essentially two things — it's information and entertainment. Now the comics are an integral part of the entertainment portion of the paper. Your comics do not pretend to be any thing but pure entertainment — they are pictorial show business. And I believe thoroughly in the therapeutic value of entertainment.

Q: Have you ever carried a sketchbook around with you? Do you keep a morgue and continually add to it?

A: No — I've never carried a sketchbook. However, I do subscribe to about 18 magazines — the national ones, etc. — and clip them all in order to add to my morgue. You have to in my type of work. I clip background stuff mostly — people I don't have any problem with. I may take Polaroid pictures of a particularly difficult pose. No matter how many figures I've drawn, and I mentioned the 55,000 earlier, I still cannot draw the human figure to look as good without copying a photograph as if I had taken one. I probably do 4/5 of my stuff with no copying, but there are occasional pictures where a girl is bending down, she's kneeling, or reaching, or doing something like that, that I just can't seem to visualize without tak-



Here's another example of a Xerox-ed and inked city scene.

ing a Polaroid of a pose for instance. There's an impact of realism which is given to the work if a photo is used. And since I am concerned mainly with time, I feel that occasionally Polaroids are necessary to speed up the time I take to get a certain pose just right. I could do it without the photo but it would take somewhat longer. I've used my wife, Bunnie, as a model many times, and I have a self-timer so that I can photograph myself when necessary.

Q: What advice would you like to give to an aspiring young cartoonist?

A: My advice would be to call up a syndicate — ask to speak to the Comics Editor and try to get an interview with him. Many of them will give you their time — they may be brutally frank which is necessary — but they often will

be quite kind in the process. Ask the Comics Editor if you can see what is being done — ask him if you can see some originals. Somebody probably will be sent with you down to the morgue and you can look over all the originals and see just what you're up against. Go to the heart of this comics business. Don't go to some guy who may be prejudiced or envious, for advice. Go to the top — to the syndicates. The syndicate won't be emotional with you, as friends might. They'll say, "This is so, and that is so, and this is what we're buying." Show them samples of your present work and say to the Editor, "This is what I'm doing today — how does this look? What will I have to do to make the grade?" Ask some questions. I'm going to do exactly the same thing myself sometime in the

near future. I'm interested in doing some book illustrations to relieve the monotony of doing what I've been doing for so many years. So, recently, I asked a friend where I should go. He suggested that I go up to 3 or 4 publishing houses, which he named, with samples of my illustrations. When you get to a syndicate, or as in this latter case, to a publishing house, the ball starts rolling. The man looks at your work — if it's got any value, he'll sit down with you. He'll show you what he's buying — he may take you into a room where there are a lot of originals and where you can make comparisons. You may say, "Oh, I'm not this good," or "Boy, am I off-base — I've got to change my whole approach." In other words, go exactly to the place where you want to work. ●

This will represent the slightly different approach I use with the Sunday page. Most areas are left 'open' — with little black — so the colorist may use color to its fullest.



'SNOW WHITE' ANIMATOR

Our good friend, I. KLEIN, animator, New Yorker cartoonist, etc., has prevailed on his good friend, GRIM NATWICK, to write the accompanying mini-biography for CARTOONIST PROFILES. Ike reminds us that Grim Natwick is well known in the animation profession for his fine work, and is one of the real pioneers in the art. We appreciate greatly the efforts of both of these veterans in bringing us this story.



GRIM NATWICK

It was my good fortune to get into animation in the silent days. An animator had to master the art of pantomime. No funny voices or sound effects to get an easy laugh. Not in those days.

More than that the animator was usually part of a two man story group. He often gagged up the plot as he animated.

Animators were scarce. There was no one to tell them how to do it. They sharpened a fist full of pencils, sat down at a drawing board and started animating. It was not easy. But for those times the pay was good. I saved enough in two years to study in Europe

for three years. My plan was to be a serious painter.

And I almost made it. But sound came in; color pictures lured the audience into the theatres. My derby hat was beginning to look like a punching bag and the cool winds of New York were beginning to sneer at my best topcoat. Max Fleischer and Dave had a nice studio at 47th Street and Broadway. They were playing tiddle-dy-winks with twenty dollar gold pieces. It looked like a nice game and they asked me if I'd like to play. So I did.

So right there another budding Picasso was knocked into a cocked

hat. Hollywood was calling in a loud stentorian voice. A kid name of Walt Disney wanted me to help animate a stupid little mouse. Also the new Iwerks Studio had opened. Ub Iwerks said he'd meet me with a three piece band if I would come to Hollywood and work for him. It was too much.

Like most of us who knew a little about animation I found myself kissing good-bye to the town I loved, to good old Broadway, to Betty Boop, to Max, God bless him, and to Dave.

I reached Hollywood one day in February, 1932. Beverly Hills was one big field of wild oats

twenty inches tall. The Iwerks gang tried to be nice. Ub was a prince. At this time an animator was as highly prized as a rhinoceros horn in China. The proselytes from New York were scattered around thru the Charley Mintz studio, the Disney studio, the Walter Lantz rest home. We all met at the Friday night fights at the Hollywood Legion. In those days this was Movieland's private club.



Natwick by Natwick.

It was all wild and exciting. After a few weeks I had lost the new derby I had negotiated when I was put on the affluent Fleischer payroll. Everyday was summer out here. Who needed a hat?

At the Iwerks studio we turned out one complete animated cartoon a month. These were not Academy Award winners but they paid for golf clubs and swimming trunks. A few of the Willie Whoppers we did there, still peek at us now and then from the T.V. windows. But Disney was beckoning.

Inevitably I found myself being given a private tour of the big studio by Walt himself. He had built a new studio and he was very proud of it. We chatted, I think for two hours, and the following Monday I started work on Horace Horsecollar. My next four years were spent in that hot house of talent. I was very happy when I found myself working on Snow White and the Seven Dwarfs. My art training in Vienna helped me. I animated a large part of the Snow White character. After a year and eight months on Snow White I went back to the Donald Ducks and the Mickeys. Had a short sequence in the Sorcerers Apprentice — Fantasia.

Meanwhile back at the ranch Max Fleischer had built a big studio in Miami. I am not quite sure how I got down there but it was a great staff from New York and Hollywood.

In Miami we did a real good feature length cartoon, called Gulliver's Travels. It continues to show on T.V. from time to time. Along with this we did a few Pop-eyes. It was a very pleasant time in a very nice studio. The war finally broke that up. Back in Hollywood I drew airplanes, worked on War Educationals at the Walter Lantz Universal studio.

Television spots began to come in. Steve Bosustow was pumping UPA up into a big beautiful object that looked and sounded like a cartoon studio.

UPA looked like a real good place. After trying several times I was finally put onto the staff. Gosh! did I spend seven years in Burbank and New York working for UPA?

If I didn't I've had one of the longest pipe dreams in history.

Well, I did. This was the golden era of T.V. publicity cartooning. When UPA moved the T.V. department back to Hollywood, I remained in New York and spent three years with the Bob Lawrence studio. I'm beginning to think I must be two hundred years old.

Now I am thinking of returning to my first love, what we call serious easel painting. I spend a lot of time staring at a blank canvas and wishing I could remember one half of what I forgot when I left Vienna. When was that? It must have been about 1870.

The interesting part of animation, as I look back, is that it began as entertainment. It had to compete with the comedies of Harold Lloyd, the Mack Sennett cops and Charlie Chaplin. There were no previous sources of information on which to draw; we simply created a new art.

In the basic procedure of animating as we knew it during the "golden age" (as they called it at Expo 67) the animator mastered a thousand rules that gave it its physical texture.

The animation studios of Europe never mastered this art. They devised a glossary of technical tricks that enabled them to produce charming entertainment without actually animating.

There is no short cut to animating; no more than there is to becoming a concert pianist of stature. Now that the T.V. programming cartoons are using only skeletal knowledge it would appear that animation, as an art, will be short lived. In a few years there will be no one living who can teach animation and probably no students willing to spend the ten or fifteen years it takes to learn it. ●

Photographed by André Chadeaux: Paris.



SEARLE AND HIS WIFE, MONICA *Monica gave up her career as a ballet and theatre designer to look after her husband. Born in England, she has lived in Paris for 19 years.*

RONALD SEARLE

Writes from FRANCE

by

RONALD SEARLE

The following article, and the accompanying 'ideas chart', were written for CARTOONIST PROfiles by RONALD SEARLE, the noted European cartoonist who makes his headquarters in Paris. He created St. Trinian's, which has become a part of English folklore, has illustrated more than 40 books in the past 23 years, has designed sets and costumes for films, made his own cartoon film 'John Gilpin', and constantly does work for American, French and German magazines. One of his publishers describes him as Europe's most accomplished cartoonist — a macabre black humourist, a lynx-eyed reporter, a gagman of genius, a draughtsman of the stammering line and the delirious arabesque that inimitably characterizes his world.

My childhood was unremarkable apart from the fact that I was born and brought up in one of the most beautiful and ancient university towns in England. I drew before I could write legibly (I am left-handed), and I swapped comics in the school yard; no doubt gathering supplementary festering sores in the process. The dog-eared sheets which passed from filthy hand to filthy hand, were hardly recognizable as copies of "Comic Cuts", "Film Fun" and "Chips" — the most desirable titles at that time. The more pictures there were to a page and the less text, the happier I was, like all lazy-minded kids. My imagination was almost entirely visual and

only faintly literary. However, my great love was books. I devoured everything in our town library, beginning with the infant shelves and graduating at the age of twelve to the adult library. My thirst was insatiable. I frequently took out five books in a day; making my way through A-B: "British Butterflies in Colour" (c. 1894) to Y-Z: "Zululand, The journal of my encounters in" (c. 1901, I guess). By the time I was 13 I wanted my own library and I began to haunt the secondhand bookstalls and barrows in Cambridge. I earned, begged, and scraped together every penny I could and within five years I had accumulated some 500 volumes for a few pennies apiece. At the outset of my buying, one Saturday, I tumbled onto two or three volumes about caricature, at 6d. each. One of these volumes was Spielmann's "History of Punch". I had already decided I would be either an artist or an archeologist and with juvenile confidence I now added the intention of being a "Punch" cartoonist.

That Autumn I enrolled for evening classes in the Cambridge Art School. This had caused some argument between my mother and father for the fee was 7s.6d. a term (about \$1.50 then), and we could not afford it. But the money was scraped together somehow. I can guess now that my mother probably put a thicker piece of cardboard in her shoe.

I was obsessed with drawing, and scratched away incessantly. I scrambled through the day at school and my homework afterwards and then rushed off at six in the evening, for three hours of art. By the time I was fourteen I had graduated from the plaster Discobolos into the life class, and painfully shaded my way through several years of floppy-breasted nudes with blue toes and purple legs. It was difficult to keep the fen winds, which blew across the North Sea from Siberia, out of

our life-room. Side by side with my art-school work I scribbled comic drawings. The next year, when I was 15, the cartoonist of the local paper left for London and higher things. I stuck a cartoon through the letterbox of the "*Cambridge Daily News*", utterly confident that the editor would take it, and that this would solve an important economic problem for me. He did take the cartoon and asked me for more at 10s.6d. a week (about \$2.00 then). This represented all the drawing materials I needed, a bit for the family and something over for me.

I continued with those weekly cartoons from 1935 until the war, almost without a break. They were dreadful, but they taught me how to draw for reproduction.

By 1938 the local council had awarded me a full-time art scholarship, and I sweated away for over a year, as a "real, full-time artist". Lautrec was more precocious, but he was never as happy as I was then. By the time I went into the army, at the outbreak of war in 1939, I had completely saturated myself in anatomy, perspective, history of costume, architecture, life drawing, and all subjects required for passing the Min. of Ed. Drawing Diploma. I missed failure by 2%, but achieved the solid Bolshi-Academic grounding characteristic of Cambridge in the '30's.

Also in 1939, I found on a secondhand bookstall, a small monograph by Marcel Ray on the work of George Grosz. It cost me 2s. and changed my artistic direction. I had already established a pedestal for Picasso as the foremost of my living heroes, and I was still grinding my teeth at being unable to raise the \$35.00 he was asking then for a pen drawing at a local gallery. For a while I marvelled over, despite his loaded anti-semitism, and he had joined the line with Gillray, Rowlandson and Cruikshank, as my self-appointed

guardian angels. Daumier's work was difficult to find, and I had not been able to form an opinion of him then. Goya, however, was one of my gods, and I still day-dream that one day the Prado will drop me a note during a period of stocktaking, to say that they wonder whether I might be interested in accepting a couple of drawings of which they have duplicates.

If anyone influenced me in my work it was on the basis of draughtsmanship, rather than painting. I saw in line then, as I still mainly do now. Above all I admired "Roly" Rowlandson, with his wit, genius, ability to handle

line, ability to range from the broadest and most clownish grotesque to a cunning subversive charm. I cannot say that I have ever consciously had the desire to copy anybody. But if I have been influenced, it is by Rowlandson. And Grosz. Although I had known little about Grosz until I got the Marcel Ray book. I had seen the occasional Munchen album from the '20's, and had heard of his flight to America. From time to time I had come across a drawing of his in "*Esquire*". But now he fitted into place for me. Grosz exposed the rotting military mind; the filth of war and the stench that

Photo: Paul Ronald — "*Paramount Films*".



Searle and Monica on location in Rome last year, during the filming of Paramount's "*Those Daring Young Men in their Jaunty Jalopies*", for which he designed the animated credits sequence. Searle had previously designed a similar sequence for the 20th Century Fox film "*Those Magnificent Men in Their Flying Machines*". Working with Searle was the lively young English group "*Trick-film*", who made the very successful "*Yellow Submarine*", and with whom Searle is now associated in the formation of an animation workshop in London.

THE DRIFT OF IDEAS

lingered after it — and, how he could draw! With this book of his I headed off for my seven years as a soldier.

During those seven years I never stopped drawing. I was a conventional art-student when I went into the army. Before 1939 I had rarely left the town in which I was born. When I came out of a Japanese prison in 1945, after four rough years, I had enough experience of humanity and inhumanity to provide me with a measuring-stick for a considerable part of my life. I also had the facility of seven years of practical application with my drawing. I had documented almost every move I had made, from my first miserable night in the army to the other side of the world and back.

I had been isolated from the world for almost four years; but had also developed in that isolation.

It was then that I was faced with earning my living. I had nothing but fantasies in my head, and a small army pension between me and the post-war wolves at the door while I was getting rehabilitated and thinking about long-term plans for the future. It seemed to me that the only fast and easy way of keeping myself fed was to sell cartoons. So I sold cartoons. This I rapidly discovered needed no particular ability apart from being able to communicate a personal way of looking at things; and apart from having enough nose to smell out the flavour of what was going on and putting it to use. Coming as I did from an atmosphere of stinking cells, wasted bodies and grim humour, my humour was 'Black'. But so was the post-war climate of rationed England, and my work

found a ready market there. I cannot say that I ever thought of cartooning as an ultimate career. All I knew was that I wanted to eat and that I wanted to draw, and this was one way of being able to get some of the disgust I felt for human behavior into print (comically wrapped-up for public consumption). At that point I became a part-time cartoonist. I still am.

Drawing for me has never been a case of therapy because I was shy, or not outstanding in physical activities, or anything else. It was a compulsion. I carried a sketchbook day and night, because I could not stop drawing. To sell a sketch was a pleasure, because it meant a little less economic worry and more freedom to explore. But if I had not sold, I still would not have stopped.

To me line is something which one can explore endlessly, and which keeps me in a constant feeling of excitement and adventure. I know I shall never live long enough to say and do all I want in line. I can only hope to get up each day, bursting to push the exploration a little further. But line is useless if one has nothing to say with it. The artist must be driven with the desire to express something, and use any device to achieve it. He must be perverse. Everybody will want to mould him to their pattern. But in the end he has to satisfy himself — or spend his life trying to please other people.

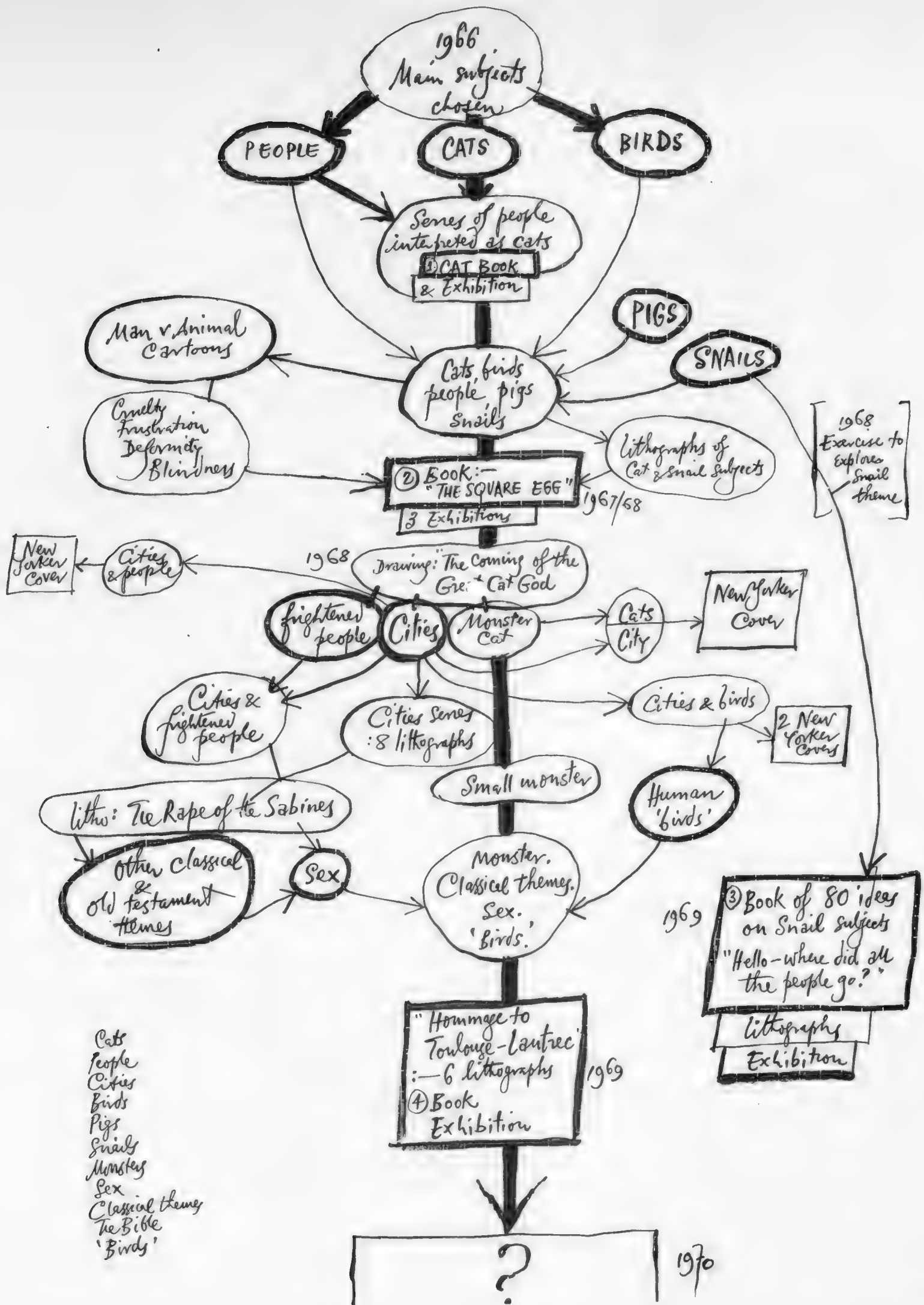
If satisfaction with one's work creeps in, the time has come to give up and take to prostitution. A sure sign that there is still hope is when one is miserable at not having met one's own demands.

The hand is feeble and the artist has still to express with exactitude what his brain conjures up.

Some day it may be possible.

The apple tree on the opposite page was compiled out of curiosity in an attempt to answer the editor's question: "What routine do you go through to dredge up ideas?"

It covers the period 1966-1969, and covers the area of ideas only, as opposed to other work made alongside: Book illustration, cinema animation and so on. In 1966, I set out with three main themes as subjects: Cats, Birds, and People. Subsidiary themes, such as Pigs, and Snails crept in soon after. The first four subjects led me to three books, and the Snails led me to a fourth. Lithographs, New Yorker covers and cartoons, and a series of exhibitions developed alongside. As is apparent from the confusion above, I do not attempt to force ideas, but rather to let them drift inconsequentially — and frequently into a dead end. In this case I started out with Cats in 1966, and arrived at Toulouse-Lautrec in 1969. Some drift! I work with no fixed market in mind. Some ideas may best be expressed in lithography, others as large water-colours, others in pen. When they have been sufficiently developed I start worrying about placing them. The outcome of the three years in question was: some 30 large lithographs; 12 New Yorker cartoons and four covers; four books: "Searle's Cats" (1966/67), "The Square Egg" (1967/68), "Hello — where did all the people go?" (1968/69), and "Homage to Toulouse-Lautrec" (1969). In addition, 19 exhibitions in galleries in France, Germany, Austria, Sweden, Switzerland and England were arranged for 1966-1970. Here, either the originals or series of lithographs are for sale. Exhibitions are aided by the fact that, to publish books of this sort at an economic price, they need to be captionless and published in simultaneous co-production in England, France, Germany and America. Most of the material in these books has not been previously published — apart from the occasional sale of serial rights. As a working method it is not particularly scientific, or organized. The only factor I watch is: that whatever I do is thought of as an international idea — that it will have equal appeal in any of half-a-dozen countries. Or be equally rejected.





These illustrations were chosen on the 'Man and Animals' theme to follow a point Searle makes in the preceding chart.

Ronald Searle

Drawing by Ronald Searle, © 1967 The New Yorker Magazine, Inc.



Ronald Searle

Drawing by Ronald Searle, © 1967 The New Yorker Magazine, Inc.

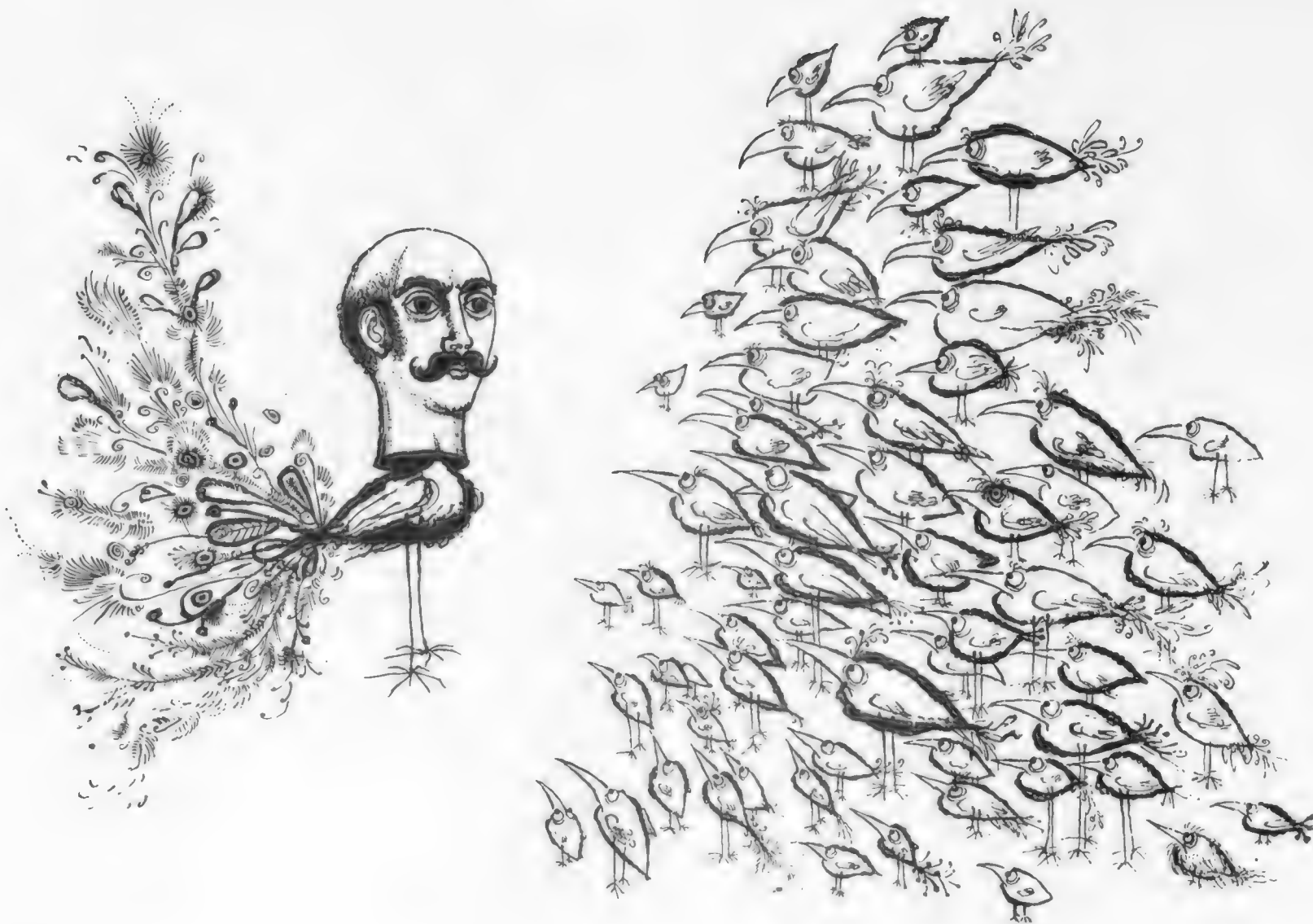
*THE COMING OF THE GREAT
CAT GOD. Lithograph in 3 colours
(20" x 26"), published by Edition
Empreinte: Paris, 1968 in a num-
bered edition of 95 copies.*



Copyright © Ronald Searle 1968.

THE LEADER

*Lithograph (20" x 26") published by
Edition Empreinte: Paris, 1967, in a
numbered edition of 50 copies.*



Copyright © Ronald Searle, 1967.

Ronald Searle



Drawing for *HOLIDAY* magazine
(April 1969) attacking military dic-
tatorship in Paraguay.

MAD

Magazine's ALLAN JAFFEE



Allan Jaffee

Photo by JOHN PUTNAM

Allan Jaffee is a prolific contributor of scripts and cartoons to 'MAD' magazine, a producer of storyboards for TV commercials, and a cartoonist whose work often appears in various print advertisements. He is very articulate in discussing his profession

and CARTOONIST PROfiles enjoyed the following talk we had with him not so long ago. Incidentally, he's a talented actor too, having written for and acted in a number of the annual National Cartoonists Society shows.

Q: When did you first develop an interest in cartooning?

A: Well, I was born in Savannah, Georgia and I remember that the greatest fun of all, on Sundays, was when my father sat down with my brothers and myself and would start copying 'Mutt & Jeff', 'The Katzenjammer Kids', etc. We just thought it was magic — it was marvelous! This was just a hobby of my father's — he really couldn't draw at all but he could copy.

Subsequently, my mother wanted to take us to Europe to visit relatives and my brother, Harry, and I raised a big fuss because we were not going to leave the funnies. We made our father promise that he would send the funnies to us in Europe. We were there, actually, a number of years and every couple of months a huge roll would arrive with all the daily and Sunday comics — and we'd be reading comics straight through for a couple of weeks. Incidentally, I was in Europe during the years between age 6 and 12. My father wasn't happy about it — he was under the impression that we were going for a short visit and it just became an extended one — in Lithuania. It was by means of this big package of funnies that my brothers and I learned to read English and keep up with it. You know when you go to a foreign country for a period of 6 years, and you go to school and study other languages and speak other languages in that country, you can forget an awful lot about English. Besides that, when we left this country I had barely started to read English, and with the added interest we had in the funnies, we read them over and over and over again. My father would send complete continuities — we'd get 'Dick Tracy' for 3 months — and that's like getting a book of it. And my brother, Harry, and I loved to draw, and we not only enjoyed reading the funnies but we made up our own

too — we made up 'Big Little Books' because our father sent us batches of those also. We cut up the panels of features like 'Dick Tracy', in which the panels were mostly the same size, and bound them into little books, and we had books of funnies of our own making all over the place. We'd call in all the local friends we had who couldn't understand English and really had never seen funnies and here we were bringing America to this tiny little village. By the way, there wasn't a single automobile in this village — that's how small it was. Most of the kids hadn't seen airplanes or trains and when they saw in the funnies what kind of things were going on in America, they were very excited about it.

Q: You started to tell about what happened when you and your mother returned to America, didn't you?

A: My schooling was very difficult because I was 12 years old and I had not gone to school in this small village — although I had tutors. In other words, I had had no formal education which would enable the school here to figure out what grade I ought to be in. So they tested me and stuck me in the third grade and I was there 2 weeks and they decided I was too smart for the third grade, so they pushed me up to the fourth grade and I very rapidly moved up — although I'm not sure that I really knew what was going on. A little later, I remember being in Junior High School and I had to make a decision as to whether I was going to take an academic course, a commercial course, or a general course. I knew one thing — that all I wanted to be was an artist — specifically a cartoonist — and it was too preposterous to even dream that I could ever find a school to go to to learn how. But at this precise moment — the timing couldn't have been better — I happened to be sitting behind Will Elder, who is the artist currently drawing 'Little Annie Fanny' in 'Mad' Magazine, in an art room in my school. The school was in New York City, by the way. Well,

the teacher told about 50 of us to draw something. We drew and then they gathered up all the papers. Later on, everyone was dismissed, except Will Elder and I who were told to remain behind. A big discussion took place and we were told that a new high school, The High School of Music & Art, was being created by Mayor LaGuardia, and that we two were the two who had been selected to attend that school. And we had 4 years of art training in high school which consisted of a half-day of academic subjects and a half-day of art. In the art half of the day, we started with elementary drawing, and we had sculpture and etching and print making and graphic arts and life drawing — everything. Later on, when you were a junior or a senior, you could elect subjects. If you liked painting, you could take 4 hours of painting, etc. The standards were very high and if you were concentrating on art to the degree that you were neglecting your academic subjects — languages, math, English, etc. — they wouldn't allow you to remain in the school.

Q: You mentioned another psychological reason that you took up art and cartooning enthusiastically. Could you tell us about that?

A: Well, those depression years were very difficult times for everyone, and for myself in particular because my family was sort of broken up, and we all desperately needed some kind of a fantasy life. So people became interested in many things — in performing, etc. — in doing something where they could see a world that was nicer than the depression period world — that is, if they had talent for it. For me it was just a marvelous escape to be able to draw scenes and things that were fun and exciting and adventurous. I made up many comic strips — very amateurish things — but I'd write a little story about a trip to China for instance. I'd make things up off the top of my head. This was my fantasy life — a lot of people would express themselves in daydreams.

Also for me, doing drawings had a certain amount of social value. Having bounced around, first in this country and then in a foreign country, and then coming back here and having certain difficulties in school with the language, etc., I found immediate, and very strong acceptance because I could draw. I would sit around and draw, entertaining other kids by drawing with chalk in the streets for instance. Some kid would say, "Hey, can you draw Popeye?" After I did, he'd call over 12 other guys and they'd say, "Wow! Can you draw Mickey Mouse?" And before I knew it, I was the center of attraction. I liked that attention especially since I felt kind of lonely and a little strange. We moved a lot — didn't stay in one place very long it seemed — and I had to make new friends all the time, and being able to draw cartoons is a very easy way to make friends.

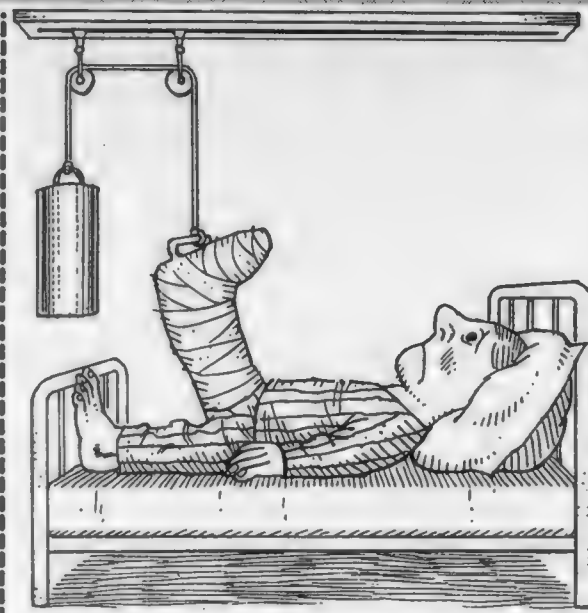
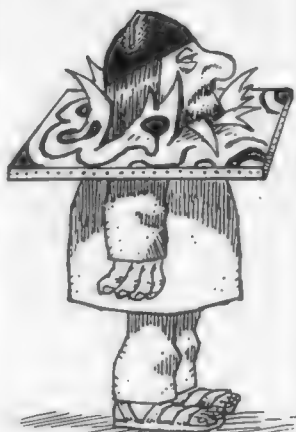
Q: What happened after the High School of Music and Art?

A: Well, some one of my teachers, without my knowledge, had gathered up my work and had sent it to The Art Students League and I was notified that I had won a scholarship. But these were troubled times, and the war was beginning to loom, and there was a great feeling of uncertainty and confusion among young fellows. One hates to give up a scholarship but I was desperately anxious to get into cartooning professionally, and, somehow, I fell into comic book work which was readily available at that time. The first thing I created was a feature — and I think I was a little ahead of my time — called 'Inferior Man'. He was a scrawny little accountant in the daytime — by the name of Elmer or something or other — and by night he was the fearless, and intrepid 'Inferior Man'. He ran along, of course, in what looked like a costume but, in reality, was adjusted underwear. He ran along roofs, sailed into the air, fell on his stomach of course, but was undaunted. I brought this up to Will Eisner, who I think was one of the top people in the busi-

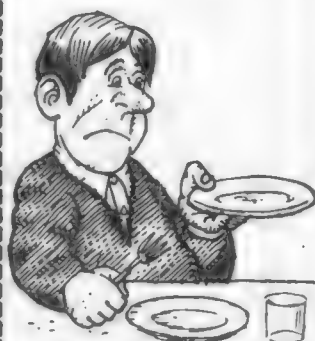
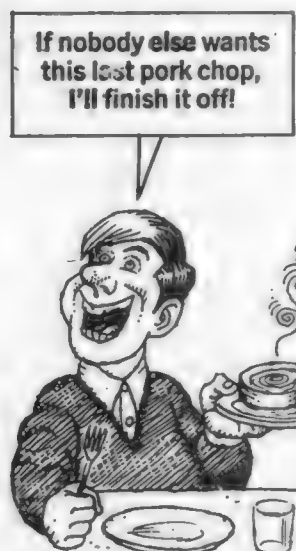
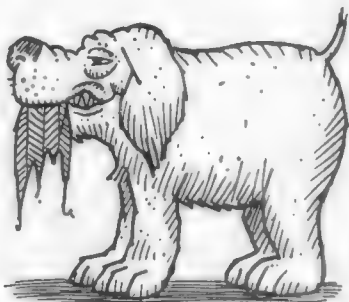
A MAD magazine feature drawn by ALLAN JAFFEE.

Here we go again with another look at clods who make bragging remarks or antagonizing statements—only to have their words later explode in their faces, prompting them to say:

"ME AND

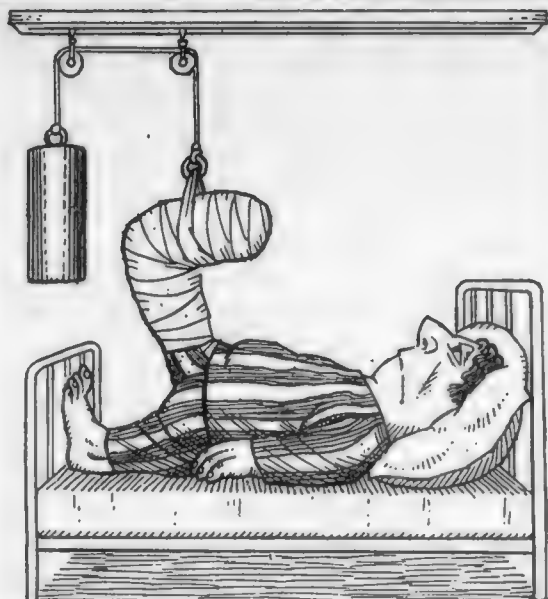


ARTIST : AL JAFFEE



MY BIG MOUTH!"

Why should I waste money on lessons? I'm a natural athlete!



If you don't apologize, I'm going home to Mother!



WRITER: DEAN NORMAN

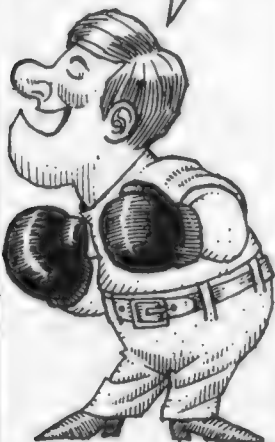
C'mon, big shot! Let's see your fast ball!



I know a male from a female, and THIS one is a MALE!



Okay, son ... try to hit me!



I say it's not fit to eat! What are you going to do about it!



ness, and for some reason he was amused by 'Inferior Man'. He bought it as a two-page filler for one of the magazines that he was packaging at the time. And up at Eisner's I first met some of the cartoonists I still see today — people like Tex Blaisdell, Dave Berg who's now with 'Mad' Magazine, and others. Later on, things changed hands — Will Eisner was no longer connected with these magazines — and I finally went over to Magazine Management Company where Stan Lee had just become Editor. There I created a feature called 'Silly Seal'. This started a whole series of comic books which ran throughout the war, done by many people. About this time I had enlisted in the Air Force where I spent 3-1/2 years. I somehow wound up being assigned to the Air Surgeon's office where I prepared training aids and booklets, illustrated things for the convalescent rehabilitation program. I was very fortunate because the work was very enjoyable and I did an awful lot of cartooning for publications.

Q: Even after your formal art training began, did you always want to work in the funny cartoon style?

A: Well, I think my case was something like that of the stage comedian who always wants to play Hamlet. My respect, and my admiration, and my awe always went to the Milt Caniffs, the Alex Raymonds, the Hal Fosters, etc., and I always felt that being basically a big-foot cartoonist was not really being a serious artist. But I now think this was a very foolish point of view on my part because we need John Barrymores to do Shakespeare and then we need Johnny Carsons to do funny material. If you have good ideas and you communicate them well, then you are doing something very worthwhile. I still have a lot of respect for excellent illustrators. But that doesn't mean to say that an illustrator like Norman Rockwell for instance, who may work on a painting for a long, long time and have the thing almost look as

though it's alive, is necessarily communicating a stronger idea than someone like Syverson who makes a quick sketch. I think I have reached a point of maturity myself — and perhaps this is because I feel secure in my work — and have found acceptance for it — where I feel that cartoonists are really a special brand of people. This is because they communicate very strong ideas with the least amount of effort. They get to the point quickly. Decorations and all kinds of filigree put on anything don't necessarily improve it. The basic thing that anyone has to sell is an idea — otherwise you're a decorator. I love to see engravings that somebody must have spent 18 months at — putting The Lord's Prayer on the head of a pin — but the important fact here is The Lord's Prayer — not that it was put on the head of a pin.

Q: What do you do to replenish your mental reservoir of ideas?

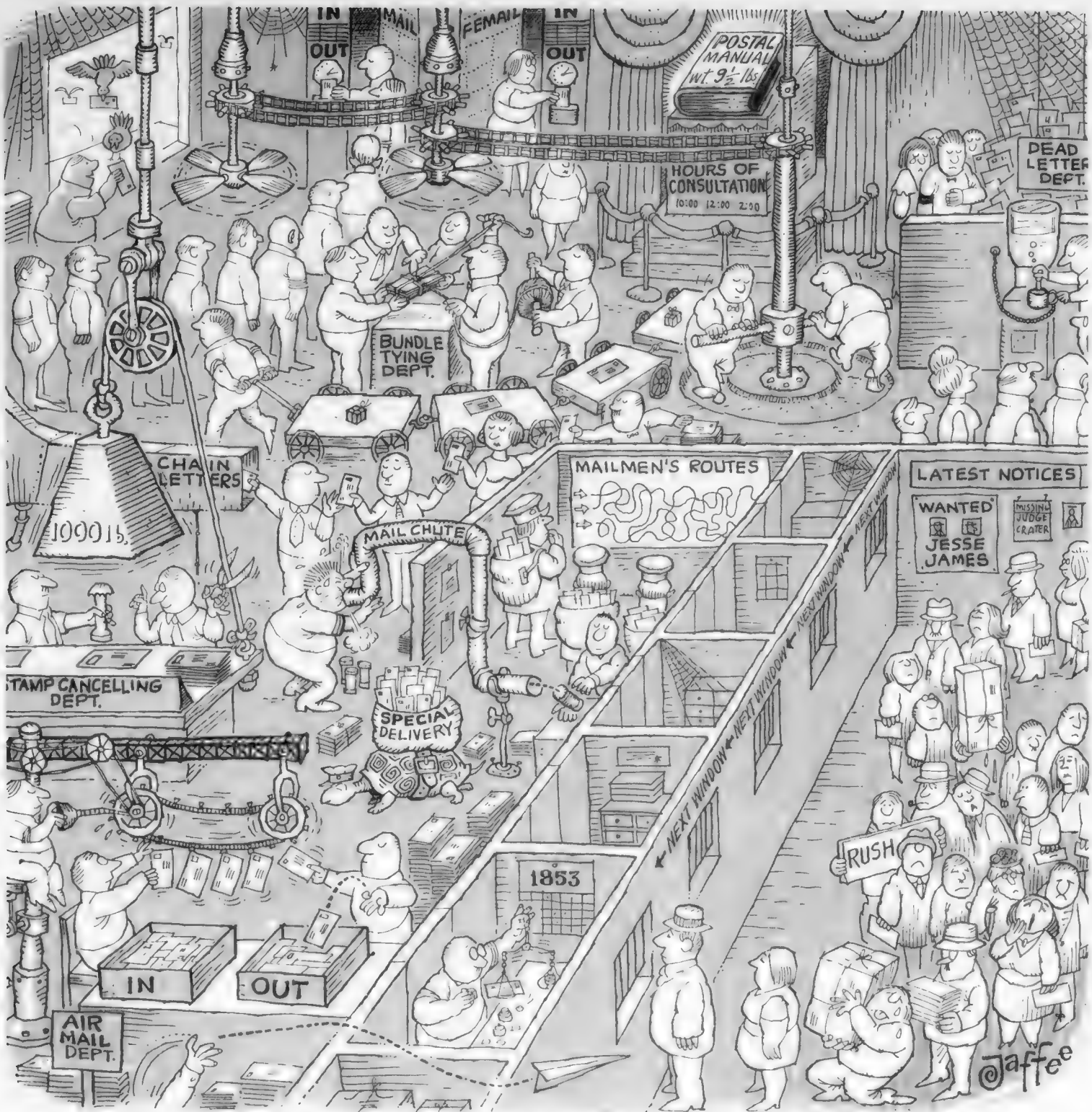
A: Obviously if you're very well read — if you hustle around and just keep absorbing information every which way, it's a good thing. But it's not necessarily what everyone needs. I find that because I am a slow reader it really is pointless for me to try and read more than I can absorb comfortably. What I really need is to be more or less physically involved with my environment. I do read the N.Y. Times every day because I pretty much get what's going on in a general way in the country and in the world. Since, in 'Mad' Magazine, I don't ordinarily do satires on specific things, I don't have to read absolutely everything on one subject. Someone who decided that he was going to do a satire on 'Best Sellers', for instance, ought to read every best seller in order to do the job properly.

Recently, however, I did a satire on the movie "Bullitt". In a case like this I naturally go to see the movie, I make notes of some of the strong points, and then I go back to the drawing board to try and get a theme, etc.

I watch television once in a while, especially when there's some-

thing new. For instance when "Laugh In" first came in, I watched it regularly. I watch it occasionally now but I don't go out of my way to see it. I really know pretty much what it's about now, and if I got an idea for a takeoff on the program, I would have all the information I need at the present time.

To go back to your question about replenishing your reservoir of ideas, you simply have to live normally in your environment — socialize, read a certain amount, talk to people. In a conversation you may learn for instance, that certain innovations are coming into television, that policies are changing as regards using different kinds of people or techniques, etc. And one of these things may trigger an idea which you go to work on. The main thing that guides me, and I think that's all you really need, is to just be aware of the nonsense that always exists in every society — the silly things we all do — the silly way we behave — the way we talk one way and act another way — this is always around us all the time and it's just very easy to have fun with it. Just today, as a matter of fact, I was reading that congress had raised its salaries by 41%. You know these are the same congressmen who thought that a surtax was very wise as a means of holding down inflation — the same congressmen who, when they make speeches on the subject of inflation, feel that both management and labor should exercise a certain amount of discretion in their price and wage policies. They're the congressmen who recommend 3% guidelines for you and 41% guidelines for congress. This is so patently ridiculous. I remember one satire I did — I thought about income taxes and decided that, slowly but surely, things have come around to where the whole income tax structure is a monolith that guarantees and perpetuates a certain amount of income for accountants. For instance, when it comes time to examine how to simplify and im-



It's not the rain, or the sleet, or the snow.

If anything's staying the mailman from his appointed rounds, it's the U.S. Post Office.

Archaic beyond belief, the Post Office Department should be run more by managers and less by the book.

Since "the book," unfortunately, is a 9½ pound Postal Manual. Containing practices dating back to the eighteenth century.

However, the mail does go through. Even if what it goes through is hell.

For instance, every letter you mail today will be handled almost entirely by hand.

Small wonder then, that while the average American worker increased his productivity

by 34% in ten years, the antiquated postal system has caused its workers to actually decrease theirs by .1%.

Which prompts us to ask: Is there really any hope left for the American Mail?

Well, the Postmaster General thinks so. And says so in the September issue of Nation's Business.

In his "Case for Postal Reform," Winton Blount proposes that the entire system be converted into a government-owned corporation.

Headed by a board of directors. Run by professional managers. And supported by

the revenues of its users.

Now when you consider that business originates 74% of the mail, you can understand our keen interest.

Because wherever business is most affected, we become most effective.

To the point where Nation's Business is the last word in business to over 870,000 paid subscribers.

And if you're an advertiser, think how effective you'd be if you did your selling under our banner.

With us, at least, you can always count on your message getting through.

Nation's Business

We reach more businessmen than any other business magazine

This advertising cartoon by ALLAN JAFFEE occupied a full page in THE NEW YORK TIMES on a recent date.

prove the income tax laws, you have to call in experts and these are always accountants. Now they would have to be out of their minds to figure out a system whereby people would use fewer accountants. With this point of view in mind, I decided that if the present system of filing income taxes guarantees an income for many, many thousands of accountants, it ought also to do so for other groups, since the government is for all the people and not for any special group. The accountants, by the way, are working both sides of the street — thousands of them are helping people make out their tax forms and then other thousands of them are in Washington examining these forms. So I devised a more equitable income tax form — in one section of which a taxpayer must illustrate his deductions. Therefore, since most people cannot draw, they would be compelled to go out and hire an artist to illustrate the deductions, such as 'repairs to the roof of the store,' etc. Then there would be a section in the income tax form which had to be answered poetically which would mean that some of our starving poets could get into the act. So that a lot of people would have a chance to get into this income tax thing — and not just accountants.

Most of us will accept things like congress raising itself 41%, or income tax amendments that give one more paper work and more complications than any human being could possibly figure out on his own, and most of us slowly let these things pile up on us. There are those of us who think about it and those who don't. I find that I make a living thinking about it and whenever something like this bothers me, I get to work on it. Fortunately, I have a good outlet because 'Mad' magazine is unique in the sense that it will satisfy my need for both writing and drawing. Selling ideas is important to me and selling drawing is important to me, in other words. This is a very lucky situation for me. Of course on some occasions I will

come up with a 'Mad' story which can be more suitably illustrated by some other artist. For instance I did one a while back on 'Football Lowlights' which was illustrated by Jack Davis, who is one of the really good men on sports.

Q: Can you say something about the reason why 'Mad' doesn't accept advertising?

A: Well, from what I know of the policy of Bill Gaines, the publisher, the reason is simply this: They have had offers of advertising from the smallest to the biggest. His theory is that 'Mad' should not take advertising of any kind so there isn't even any question of whether we are avoiding doing certain things.

Let's say, as an example, that 'Mad' carried a Coca Cola ad and decided to do a spoof on Coke. Well, maybe we couldn't come up with anything on Coke, and then later we *were* able to do a satire on Pepsi. Readers, understandably, might think that we avoided satirizing Coke because they were our advertisers, and that we picked on Pepsi instead. 'Mad' does very well on newsstands — its income from sales of subscriptions is satisfactory — perhaps more than satisfactory — and getting involved in advertising probably would create more problems than it would be worth.

Q: Is satire the main purpose of 'Mad'?

A: Originally the magazine started out with the idea that everything would be a burlesque, a parody, a takeoff on something that exists. Now, however, I think that we've come to the conclusion that too much of the same anything is not as good as a variety — staying in the same general area of humor however. For instance something merely whimsical might be included nowadays in 'Mad'.

Q: Would you tell us something about the staff of 'Mad' magazine?

A: 'Mad' is unique in the fact that the official staff is relatively small. It consists of the publisher, the editor, two assistant editors, an art director, a production man, and people in the subscription de-

partment — that's about it. Everything else is done on a freelance basis. I'm a freelancer. But it's a unique freelance set-up. The magazine has become such a specialty that those of us who have worked for it for a long time find it very easy to think in the 'Mad' way — just as the people, for instance, who work for 'Time' magazine must find it easy to write in 'Time-ese'. For example, when I'm going to do an article, I can feel what kind of weight the idea itself has — whether it's a four-page article or a two-page article — or even a six-page article. We get paid by the page — both on script and on art work — so you get kind of happy when you realize you've got an idea that's going to go six pages because it's a good, strong, solid idea. On the other hand, there are one-page fillers which you may find difficult to do in less than two pages but you know that it isn't worth two pages. So you work like the devil trying to get it into one page. The artists are pretty much the same artists always because over the years they have built up an identity with 'Mad'. I don't feel that any of us are so unique that other artists couldn't do work that is as good as or even better but we know the work.

Q: Would a cartoonist who aspired to working for 'Mad' have a chance?

A: Well, they always look at art work but there would have to be something extraordinarily unique about the art work for them to start assigning work to a new person at the expense of somebody who has been working for them for ten or twelve years. If a very, very competent artist comes up with very professional work but work which is not that much better, or work which is just as good as anything we've got, it's virtually impossible to get in. However, if somebody has a specialty — let's say he's extraordinarily good at caricature — I think such a person would have a tremendous edge. We have, in the magazine, two people who are excellent caricaturists — Jack Davis

and Mort Drucker — I think they're about the best around for our kind of work.

Q: What would be the best way to get into 'Mad'?

A: Well, the greatest opportunity lies in selling ideas. This includes everything from cover to cover. They will be most happy to pay anybody who comes up with a good cover idea or inside cover ideas. Or if somebody comes up with a salable idea he can't even write himself, 'Mad' will be glad to pay him for the idea and will get someone else to write it.

Q: You do a lot of advertising cartooning, don't you?

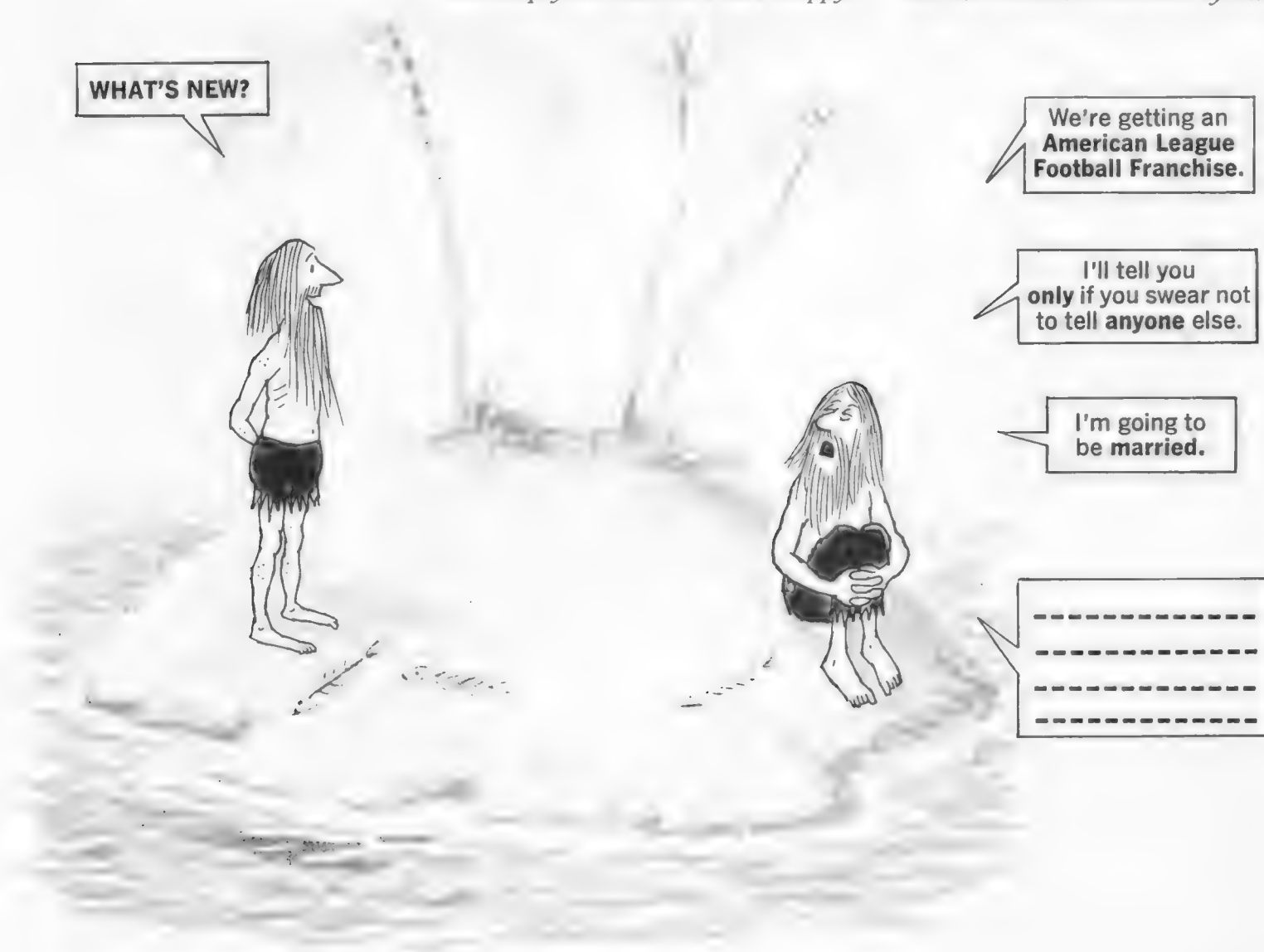
A: Yes. Sometimes I work up TV commercial ideas in story-

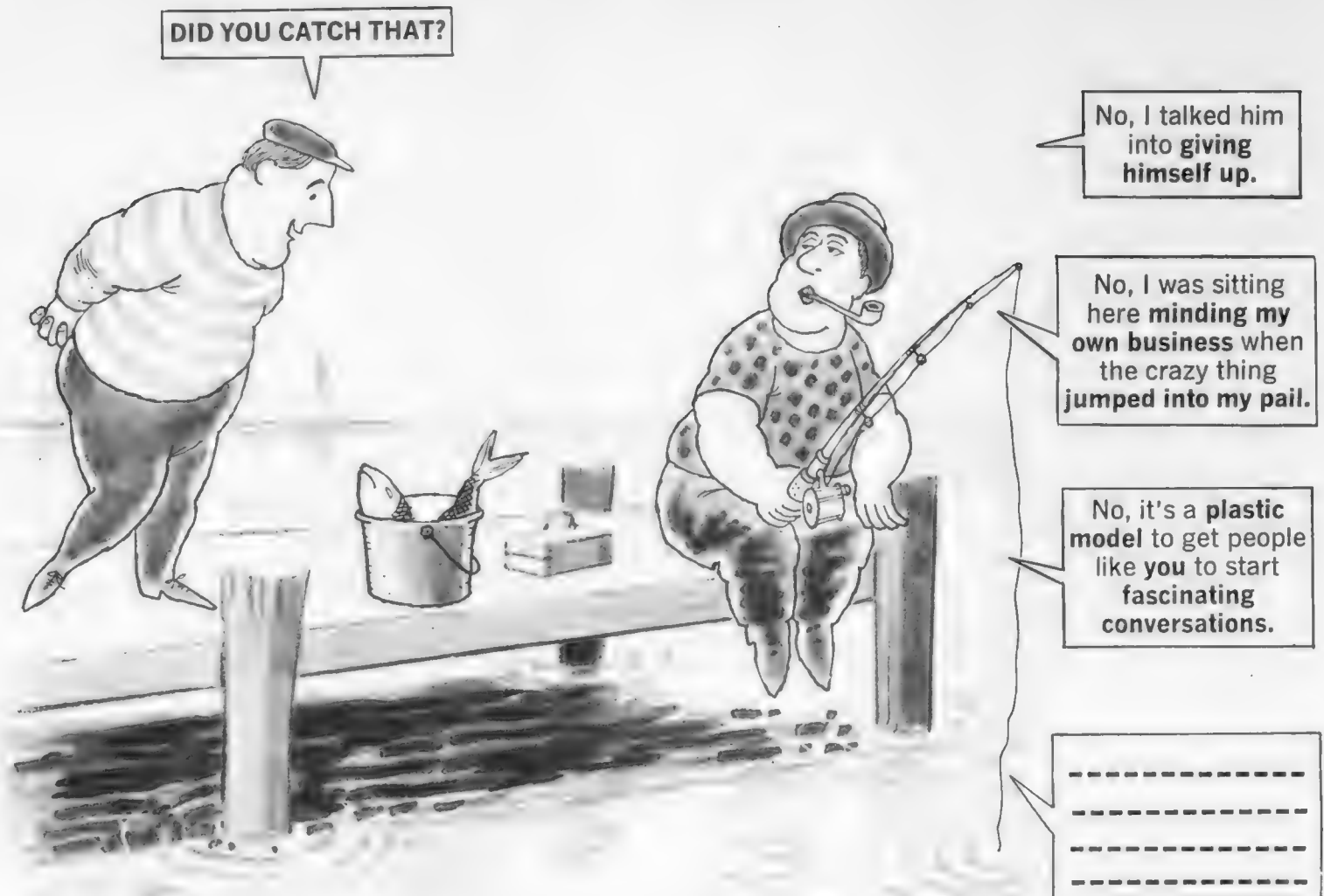
board form. Although I do these roughs with a marker and intend later to make finished cartoons, agencies sometimes just buy and use the roughs — forgetting about finishes altogether. And on some occasions these rough sketches have resulted in my getting jobs for print ads. In the case of the TV commercials, the advertising agency would merely show my storyboard cartoons to the live actors who would use them as a guide in doing the commercial. Incidentally, about 50% of the articles I've sold to 'Mad' wouldn't have been sold if I hadn't presented them in storyboard form. Speaking of advertising, I think it's important to mention that the

guy who aspires to write copy would do well to know something about cartooning — that is, even if he isn't a cartoonist professionally. Cartooning is a hell-of-a-good in-between product — knowledge of it can help anyone communicate better. The famous Italian movie producer Fellini is an amateur cartoonist and, I believe, sketches out scenes as he would like to have them appear in his movies. Gil Kane, the well-known comic book artist, did something similar several years ago. He drew in comic book form scenes for a movie being shot in New York — he set up the camera angles, etc., in this way.

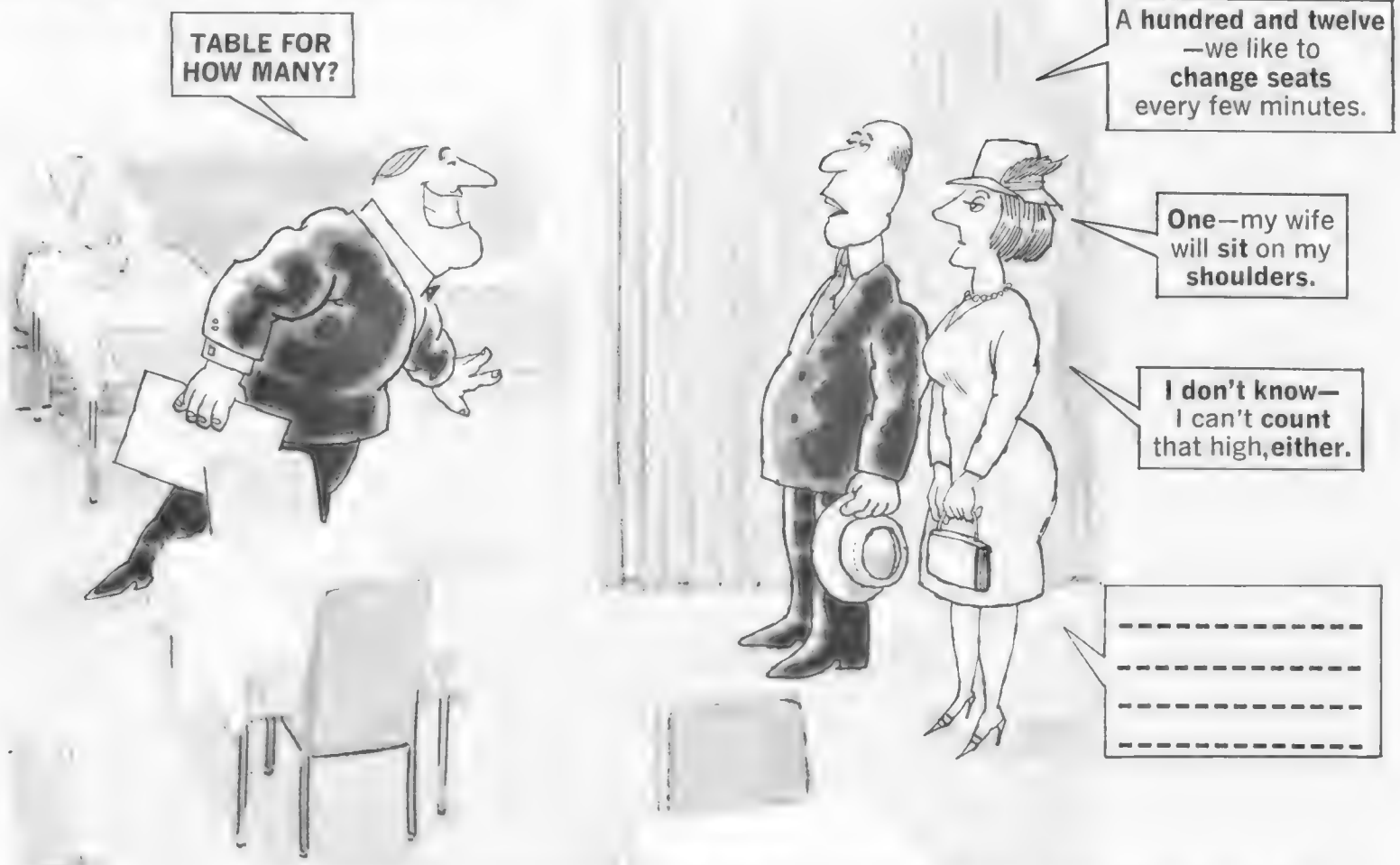
Here are some examples from MAD'S 'Al Jaffee Spews Out Snappy Answers to Stupid Questions' — A Signet Book published by The New American Library. It's described as a book which will help you come back with snappy

answers when someone asks you a stupid question. In each case, several possible rejoinders are shown and then you're given a chance to write in your own snapper. Both the ideas and the cartoons were done by Allan.





RESTAURANT



Moon Mullins®



Ferd Johnson tells us that he and his son, Tom, had fun getting all the materials for this story together. Both the story and the numerous captions are by Ferd.

My routine day? Well, mine begins with a bad habit: getting up — at five or six AM — an aftermath of years of lining up on the first tee with the other golfing nuts and waiting for the sun to come up. My golf, a chronic condition, was finally cured a year ago by saying to hell with it after a disas-

trous 10 on the last hole at L.A. Rancho. It suddenly seemed more practical to count brush strokes on canvas instead of just strokes, and, after all, you can't frame a frustrating golf game.

Six hours a day, eight days a week seems to get the strip out easily — with the help of Tom, my son and able assistant. I have an office ten minutes away from home and a couple of blocks from the Pacific in Corona Del Mar, and it affords the necessary privacy for thinking, penciling, inking, and napping. Those naps put a little hole in the middle of the afternoon, but they're a lifesaver, which I suppose is appropriate. A swim before dinner makes for a relaxed evening of reading, some TV, and maybe an earache.

As for ideas, I make a point of showing up Monday morning with sufficient roughly illustrated ideas to form a basis for a week's

work. These, together with those Tom comes up with, make it possible to be quite selective for quality, a big point in turning out a professional strip. I have drawers full of discarded ideas which have possibilities, but aren't quite there, and sometimes another look at them a few months later suggests another approach that does work. Where do ideas come from? If I knew for sure, I'd subscribe, but the only answer I can really give is everywhere. Or, on a bad day, nowhere. But generally from conversation, reading, current events, peering at the Pacific Ocean — you name it. The trick is always to be alert for possibilities, which makes it a 24 hour job. Providing you don't sleep. Any idea can be done a dozen ways; the effort of course goes into selecting the way that seems best.

The big advantage of taking over Moon was ceasing to have



I always try to keep up on what's going on in the industry. You can also see some of the equipment we have. It is most important to have a card table 27-1/2 inches high.

a couple of 24 to 36 hour sieges of work a week, which was the way Frank Willard liked to work. That schedule did give me lots of time in between sieges to moonlight, though, on advertising, sports illustrations, and of course allowed me time to do the Sunday page 'Texas Slim'. It all was a lot of work, but it was fun, and I always seemed to find time for whatever else I wanted to do.

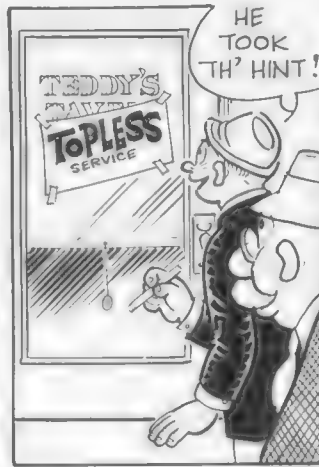
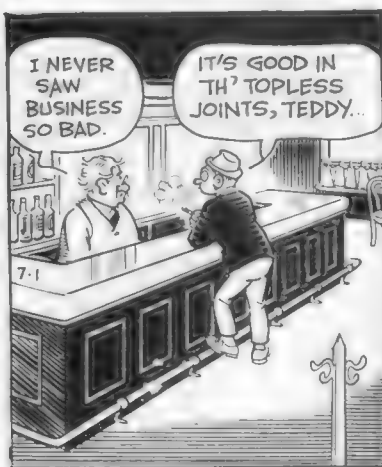
I learned a lot from Willard — he was a master of the comic art.

uated from the \$20 Landon Correspondence School of Cartooning into the \$175 Federal Correspondence School of Cartooning. Armed by my \$195 worth of cartooning knowledge, I had, at 17, the world by the tail, until I arrived in Chicago to attend the Academy of Fine Arts and found out other kids could do what I could do. After three months of art school, I couldn't stay away from newspapers, and started hanging around the Chicago

I was in at \$15 a week. Willard was the first man on Moon and I was the second. It was a giant step. I couldn't wait to write home to Dad to *stop* sending money. I could support myself.

In those days, before the Tribune Tower was built, the Tribune Plant contained the Editorial Rooms, Art Department, Executive Offices, etc. Captain Patterson and other top executives used to play deck tennis on the roof. Or was it roof tennis on the deck?

MOON
SUNDAYS



MOON
SUNDAYS



I also learned a lot of things not to do, and one was not to try to keep up with him all the time. Somebody had to find the mail box.

My first interest in cartoons came early. I just liked to draw. I won a cartoon contest put on by the Erie, Pennsylvania Dispatch-Herald when I was 12 years old, and the next year when I sold my first cartoons to a railroad station-agent trade journal, I felt I was on the right track. I grad-

Tribune where Frank King, Sid Smith, Carl Ed, Carry Orr, Harold Gray, and other big name cartoonists worked. Willard was just starting Moon then in 1923, and I used to perch on the window sill and watch him by the hour, with great admiration. One day he turned around and said I was blocking the light, and if I was going to hang around there I might as well make myself useful by drawing in some backgrounds and coloring some Sunday pages:

Anyway, to get there, they had to climb through the window in Frank King's office next door. They also had to walk around me with a cartoon in my hand.

For some reason — to clear the passage, I think — Captain Patterson put me to work on a Sunday page. It had a policeman character named Barney the Cop, and was all set to run when I suggested a change in the name because there was already another comic character named Barney



We enjoy Newport Beach because in my work a change of pace is vital. The local scenery has prompted me to take up landscape painting to occasionally get my mind off cartooning.



Part of keeping Moon up to date is keeping current with the Now Generation. Here I'm interviewing my grandson Douglas to get his views on what makes the world go round.

Moon Mullins®

Ferd Johnson

MY WORD!
JUST LOOK
AT IT COME
DOWN, MOON!

YEH--
SOMEBODY
UP THERE
SURE DON'T
WANT IT.

TOO BAD-- IF
IT KEEPS UP AT
THIS RATE
THEY'LL PROBABLY
HAVE TO CLOSE
SCHOOL
TOMORROW...

--HOPE THAT
DON'T PAIN
YA TOO MUCH,
KID.

I'LL
BITE
ON A
BULLET.

I SAY, EMMA-- IF IT GETS
ANY WORSE IT'LL SURPASS
THE GREAT BLIZZARD OF
1922! REMEMBER HOW
BAD THAT WAS, DEAR?

1922? I CERTAINLY DON'T
REMEMBER -- I'M SURE I
WAS STILL IN THE NURSERY,
THEN...

BABY-
SITTING?

SLAM!

IT'S
AMAZING
WHAT
ADRENALINE
WILL DO FOR
THAT OLD GIRL.

KITTY HIGGINS®

I'LL BET IT SNOWED
A LOT LAST NIGHT--
I'M GOING TO CHECK.

YES... I GUESS THE
FIRST THING I HAD
BETTER DO THIS
MORNING IS
SHOVEL OFF
THE FRONT WALK.

NO...THE FIRST THING
YOU BETTER DO IS
SHOVEL OUT THE
FRONT HALL...

Ferd Johnson
2-4

MOON MULLINS is distributed by the Chicago Tribune-N.Y. News Syndicate

(Google). Patterson frowned and said well, call him Carney — Con Carney the Cop. This was also soon ready to run when I was called to Patterson's office and told he had still a better idea — make it a Western and call it Texas Slim and Dirty Dalton. Thus, I had a full page in the Sunday Tribune and 40 other papers when I was 19 years old. Patterson was fond of movies, especially Westerns. Two-and-a-half years after Texas Slim's debut, the Captain made a trip out West to see what a ranch was really like and promptly got thrown off a horse. When he returned, Texas Slim got thrown too — out of the comics.

I became a Tribune color artist, coloring The Gumps, Winnie Winkle, doing illustrations and advertisements, and of course continued on Moon as Willard's assistant. When Captain Patterson started an ill fated Detroit paper in 1930 I had a Sunday page called Lovey Dovey. When the paper folded, so did Lovey Dovey. That's the way it is with ill fate. But then Westbrook Pegler came to the Tribune Syndicate around then and his Sunday articles needed cartoon illustrations, so I was lucky again, and then unlucky again when Pegler left for greener pastures.

About that time — 1929 —

somebody at the National Academy of Art thought I was a cartoonist and hired me to teach their weekly cartooning class. I was a ripe 23 then. I met a beautiful Louisville, Kentucky girl there who thought I was something. The feeling was mutual. She was taking an interior decorating course there and it really paid off — for years now she's been coloring the interiors of my Sunday pages and occasionally asking me what's so funny about that one . . .

In 1940 Texas Slim was revived by the syndicate and ran until 1958 when I dropped it to concentrate on Moon. I'd been doing Moon as well as Texas Slim

MOON 12-26





Here I am signing my name to a finished week's work. Since, of course, the page is hilarious, the only explanation for my expression is that I am making a mistake in spelling. Anyway, when this point in the week arrives, I feel happier.

52-7763 2003



FERD JOHNSON and his son TOM.



We don't often dress for work, but if we did, this is how we'd look.

Would you believe tri-focals? Here I am thinking of gags. Some days the only sharp lines I get are right around the eyes. People ask why I wear a hat indoors. Our office has no roof.

by myself for years while Frank was in poor health. Giving up Slim helped, but I soon needed more assistance — you can only push a pencil so fast. By this time Tom had graduated from Stanford, done his hitch in Korea, and while sharpening up his artistic talent at the Art Center School in Los Angeles, was becoming an assistant to me on Moon. There must be talent in the family, because Tom's now bringing in drawings by his two-and-a-half year old Douglas. Tom also finds time to do his own moonlighting — he's doing advertising and also is the art director of Project 7 Productions, an educational film com-



pany.

I don't know how much India ink I've spread over the years, but I can say that drawing comics is a delightful way to earn a living. Articles like this generally say that the cartoonist's greatest satisfaction is bringing a chuckle each day to the reader. It's nice to do that, of course, but the biggest kick is bringing a chuckle to *me* each day. I don't just draw strips I hope readers will think are funny, I draw strips *I* think are funny. I'm betting there are enough people out there with the same kind of sense of humor I have to make the equation work. ●

Magazine Cartoonist Martha Blanchard



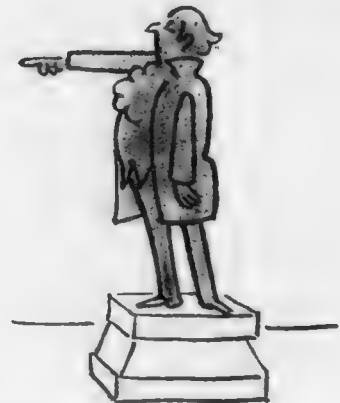
Some time near the ungodly hour of 7 AM, when most good cartoonists are sound asleep, Martha Blanchard is just leaving her Manhattan apartment on her daily walking tour around the sites of the big town. Martha's daily walk is not solely for exercise. During her trip she frequently comes across things that suggest cartoon ideas to her. For instance, statues are plentiful around New York.

MARTHA BLANCHARD, the popular magazine cartoonist, has been surrounded by newspaper atmosphere all of her life. During the years when she was growing up, her mother was a full-time newspaper reporter. Her favorite aunt, Dorothy Cochran (now Dorothy Boardman), drew a comic strip called 'The Boy Friends' for King Features. According to Martha, it was in the John Held, Jr. style and had to do with a young girl and her boy friends in the flapper era. Martha was very much interested, as you can imagine. Her grandfather, Negley Cochran, owned the Toledo News-Bee for which Martha's mother worked as a reporter. Later, Negley Cochran was Editor-in-Chief of the Scripps-Howard Newspapers and, incidentally, wrote a biography of E.W. Scripps, the founder of the newspaper chain. Her uncle, Hal Coch-

ran, was the Comic Art Director of the Newspaper Enterprise Association for many years, and her cousin, Neg Cochran, does the 'Out Our Way' syndicated panel for NEA. Her cousin, Bob, is with the same organization. Martha recalls that one day in kindergarten she drew the sun with lines indicating its rays extending out in all directions, and that a fellow kindergartener said it looked like a spider. She speaks of this incident humorously, indicating that it may have been a challenge which propelled her into art.

She did study art from kindergarten straight through high school in classes at the Toledo Museum of Art. At first, Martha's newspaper reporter mother wanted her daughter to become a writer, but when she saw Martha's interest in art, she went along with her daughter's preference in that direction. Martha wrote a novel when

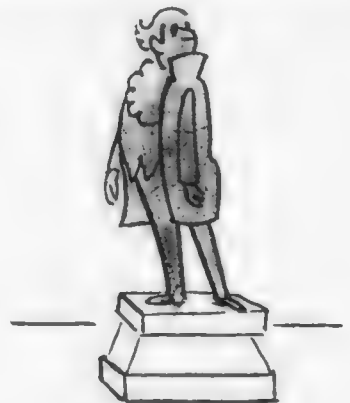
This Week Magazine
BY BLANCHARD



1



2



3



4

One of the many theatre marquees may stimulate a cartoon idea.
LOOK Cartoon



"When I told him I liked Shakespeare, I didn't mean for a whole evening!"



Photos by Jim Ruth.

This idea could easily have been inspired by the many terraced apartments in New York City.



Martha Blanchard in The Christian Science Monitor

'You get the sun in the morning and the moon at night'

she was 11 and sent it to Bobbs-Merrill. They returned the manuscript with the notation, "You write very well for a child your age." She adds that she hadn't told the publishers how old she was. Martha tore the novel up in embarrassment when she was in her teens.

About the time Martha finished high school, she had developed an interest in getting into advertising so she attended Theodore Keane's private art school in Toledo. Here she did life drawing for the first time and once or twice a week there was a fashion class. She recalls that she mailed some cartoons to the New Yorker — and guesses that this was the first active interest in cartooning that she can remember. She was going to try to draw for the News-Bee but just about that time it folded.

It was then that Martha went to New York. She attended classes at the Art Students League and did fashion work for Montgomery Ward, since she had had some training along that line in Toledo. At the League she studied oil painting — never studied cartooning itself during any of her art school training. At the time she was doing fashions for Ward's, she happened to meet a group of people among whom were some cartoonists. This sparked her interest in the field, although they all said, "Don't be silly!" She investigated how one went about selling cartoons, discovered the Wednesday rounds made by the magazine cartoonists, and soon joined them. Her first sale, incidentally, was to The Saturday Evening Post when John Bailey was Cartoon Editor. Claude

Smith, who signs his cartoons 'Claude', and Whitney Darrow, were the cartoonists whose work she most admired at this point.

We talked with her recently about her daily routine. One unusual feature of it is that she goes out each morning about 7:45 and takes a 4-mile walk from her home on lower Fifth Avenue up to 53rd Street and back. She finds this 2-hour trek stimulating and a very enjoyable part of the day. Many of the daily scenes which meet her eye suggest cartoon ideas to Martha and she is constantly on the alert for material during these walks. Photographer Jim Ruth went along with her on a recent morning and snapped a few of the sights which greeted Martha that day. We have included several of her cartoons which were probably inspired by similar previous sights.

SATURDAY EVENING POST Cartoon



"We sail Monday or Tuesday, depending on how fast they unload the bananas."

Punch



"She's in between husbands right now — yours and mine."

Sunday
Pictorial
Review

SECTION OF THE
Chicago American
SUNDAY
SEPTEMBER 12, 1954



Blanchard

On Thursdays, the day after the weekly Wednesday gag rounds, she likes to take off if possible — and doesn't really feel like doing any work. Then, as a rule, she will spend Friday and Saturday and Sunday working on ideas. She gets all her ideas for the week before she starts to do any drawing. Her drawings are done on Mondays and Tuesdays — roughs, that is. She may spend some time on Thursday and Friday doing any finishes which need doing. In getting ideas, Martha may go through magazines and cartoon collections to stimulate her thinking. She says it's best to go through the magazines from the back to the front — otherwise she's liable to get engrossed in reading the articles. She says it's remarkable that when you're looking at cartoons, what you come up with, in the way of new ideas, doesn't seem to be related at all to what you were looking at.

Like so many other cartoonists, she keeps the radio going all the time she's drawing but both radio and TV are off when she's doing ideas.

If she's drawing some particular bit of action, such as a girl playing tennis for instance, she sometimes gets up from the board and goes through the motions just to get the feeling of the action. She recalls spending an afternoon in her dentist's office drawing all of the pieces of equipment for one of her cartoons.

Keeping up with current events is very important now for the cartoonist, although she says she's still selling 'brides'. Good art work, according to Martha, is becoming more and more important in cartooning. She advises ambitious young cartoonists to get as much art training as possible. Those cartoonists who sell the best are really good artists. She points out that cartoons tended to all look alike at one time and that everybody dealt with the same topics. Nowadays the magazines



"You've got to lose thirty pounds or grow six inches."

Punch



"Don't get involved with the new maid. I'd hate to have to get rid of you."

seem to be encouraging the really individualistic drawing styles so that it's a great field for new talent.

Martha buys the three New York newspapers every day and reads them thoroughly. She sees plays, reads, etc., with cartoon ideas always in the back of her mind. She carries a pen and pad of paper in her bag, and if she happens to think of a cartoon idea as she walks along, she will write it down.

The men cartoonists tell her that before she came along, they drew the same dress on all their cartoon women. When Martha introduced different outfits in each cartoon, they started doing the same.

In 1958, Martha spent a 10-day vacation in London visiting her aunt who drew the comic strip we mentioned earlier in this story. She had written to 'Punch', the famous British humor magazine, before leaving, and had been invited to come up and see them during her stay in England. Following this visit, she began to have cartoons published regularly over there. She says she hasn't sent any over recently because, for one thing, they naturally pay in pounds and shillings and this infuriates Martha's bank. She didn't slant her 'Punch' cartoons especially for them — they were the same material she did for U.S. magazines. She found that 'Punch' syndicates the cartoons you do for them and you don't get any money from the syndication — which is another reason she hasn't been as active in this direction as she once was. Martha points out that the disappearance of The Saturday Evening Post was a great loss —



"I had dared to hope, Roland, that the international situation would keep for one evening."

their type of humor suited many other magazines. At present, each market is more exclusive — Look, Playboy, the New Yorker, True, each has a certain slant.

When asked why there aren't more girl cartoonists, she generally replies that cartooning is a full-time thing and that probably not many women are prepared to spend all their time at the drawing board.

She attributes the success she has had in cartooning to the fact that she was unusually enthusiastic about the profession — although she did put in very long hours to begin with. In the beginning, it took her 6 months to sell a cartoon but then she began to sell everybody and that success maintained her enthusiasm.

Anthropology and biography are favorite reading subjects of Martha's. She designed her own tabouret, by the way. She wanted to get a cabinet maker to do it but the fellow wanted too much money. So she drew the plans herself.

Amusingly enough, she took the specifications for the drawers to a cabinet maker and told him they were boxes, rather than drawers. That way, she says, they didn't cost her so much.

Her cartoons have appeared in practically all the major magazines — she exhibited in the British-American Humor Exhibit which toured the British Isles in 1953 — she was included with 17 cartoonists in The Saturday Evening Post exhibit which toured the U.S. in 1958 — she has illustrated various books such as Jean Kerr's 'Please Don't Eat the Daisies' and the more recent 'Dear Rabbi'. Her work is included in a number of cartoon collections. On top of all this, she sometimes accompanies a couple of other cartoonists to caricaturing sessions at one of the Veterans' Hospitals in the New York area. And we even forgot to mention that for 10 years she drew full-color covers for 'Pictorial Review'. ●

LOOK, MA! I'M AN ARTIST!



By MORT WALKER

MORT WALKER has written for CARTOONIST PROFILES this very interesting and informative account of the developments which followed his donation, several years ago, of a number of 'BEETLE BAILEY' originals to the Syracuse University Manuscript Collection.



MORT WALKER

On May 2, 1969, at a Federal Courthouse in Bridgeport, Connecticut a momentous decision was made. Cartoons were officially declared "art" in the eyes of the law.

GASP!

The adamant view of the government up to that day was that original cartoons, as works of art or objects of research or embodiments of social significance or merely as items of collection, were absolutely worthless . . . they couldn't be sold for as much as a penny apiece.

THUD!

In 1964, 1055 original Beetle Bailey drawings were donated to Syracuse University for their new research center. Syracuse is collecting the works of artists, writers, architects, politicians, etc., for study by future generations. They hope this will become one of the largest and most diverse research centers in the country. The group of Beetle originals were appraised for their market value by Sidney Bergen, a New York art dealer, and by Irving Tarrant, a Chicago

appraiser who has appraised over 60 collections of cartoons as well as art works of all kinds for over 25 years. They both came to approximately the same conclusion . . . the cartoons were worth over \$50,000.

BOIIING!

After conferring with my accountant and lawyers to make sure that everything was in order legally and financially, I took the deduction on my income tax. Internal Revenue disallowed the whole bit . . . the deduction for the cartoons as well as the appraisal fees and they fined me over a thousand dollars on top of that!

K-CHUNG!

I still can't see how they could get off doing that. Hell, my wife can donate an old pair of tennis shoes to the Thrift Shop and deduct 25c . . . and they wouldn't allow me the price of a newspaper for over a thousand Beetle originals. But I paid them what they said I owed . . . and then I sued them for a refund. (So there!) And on April 29, 1969, my wife and I

stood up before the judge and the jury and heard the words echo in the courtroom, "Jean and Mort Walker vs. The United States Government".

Pitter patter pitter patter!

We spent four days in court. Milton Caniff generously testified as to my standing in the profession. The art dealer showed how nice the drawings looked framed and testified he could sell them for \$75 or more each. Irving Tarrant read some of the strips to the jury and had them laughing as much from his infectious delivery as from the gag. Dr. Martin Bush, from Syracuse, gave a rundown on the University's collection and why he thought Beetle was worth preserving. The government lawyer pounded away at several points: He tried to prove that there was no market for original cartoons: That cartooning was not an art to be hung on a wall. Its only value being in the reproduction of the drawing, after which the original is worthless: That Syracuse was collecting a bunch of junk.

Tch tch!

I told the jury of the fan mail and requests I receive every day for my originals and some sales I have made, although I pointed out that I don't try to sell them because it just wasn't worth the effort in my tax bracket. The government lawyer even went so far as to ask me if I didn't think I had already been adequately compensated for my work from the syndicate. I thought that was pretty nervy coming from the government who took about 80% of it already. I think the *government* should feel it had been adequately compensated!

ZOT!

The government produced two witnesses. The first was a sad old man who sold fine art in New York and who thought that anyone who read the comics was a "nitwit." He never read the comics himself and didn't know anyone who did. He thought the drawing in the Beetle Bailey strips was crude and looked as though it was done by someone who had "one or two lessons from a correspondence school." (Hell, I had five or

six.) And he felt they were worthless . . . oh, they might go for 50c or so in a second-hand book store.

Good grief!

The second government witness was Dr. David Manning White who claimed to be an expert on comics after attending a few comics council meetings and getting some information from us to publish some books with his name on them. He also claimed to be a friend of mine. The only thing he didn't claim was that he knew anything whatsoever about what price a cartoon would bring in the market place since he had never bought a cartoon or never heard of any being sold. Even with this admission, the judge allowed him to pick up one cartoon which was in the courtroom and make a spot appraisal at what my 1,055 cartoons would be worth in the market place. He figured roughly about \$5 apiece or \$5,000 for the whole bunch.

YECCCH!

I had two lawyers in court with me. Ted Coyer, who does all my tax work, and Jack Lambert who presented my case to the jury. They did a beautiful job. They realized that this was a test case and would affect cartoonists everywhere as well as the whole process of donating cartoons to museums and universities. Jack's summation to the jury was so eloquent and so well prepared with irrefutable logic that we knew we had the case won. The jury went out and the judge complimented the lawyers on the presentation of the case. He felt it was very interesting and he himself admitted to being a Beetle Bailey fan.

Gloryosky!

The jury was out over four hours and we could hear shouting through the doors. They staggered in bedraggled and angry with their verdict: The cartoons were worth \$28,000. It was obviously a mathematical verdict. They had taken Dr. White's \$5,000 and my appraiser's \$51,000, added them together and divided in half.

Bleah!

All the lawyers were mad (lawyers like to win or lose . . . not draw), the judge was angry (he probably felt the jury chickened

out of making a real decision), and I was disappointed.

But \$28,000 is still a long way from the government's nothing. And we had established, at least, that original cartoons are worth *something*.

'Fevens sake!

Outside the courthouse we ran into two ladies who had been on the jury. One was nursing a terrible headache. "What happened?" we asked. They said one man on the jury didn't want to give us anything and all the others wanted to give us the full amount. This one guy screamed and browbeat at the rest and threatened to hold out and have a hung jury. They held out as long as they could and decided it would be better to compromise than put us through a whole new trial. "We were so ashamed to put such a low price on your work, Mr. Walker," she said. "We didn't want to insult you with that half price . . . after all, you're an ARTIST!" (Hell, I knew that all along.)

PLOP!

Advice to cartoonists:

1. Don't give your work away. It's valuable as a tax deduction or as a collector's item. Giving drawings away also sets a bad precedent in the eyes of IRS.
2. Keep records of cartoon sales, not only of your own work, but any sale you feel which establishes that there is a market for cartoons.
3. In giving your work to a university or museum, have it appraised by the most competent man you can find. One who will testify for you in court and whose experience and authority will carry weight with the judge or jury.
4. When exhibiting your work, try to put a nice frame on it. The prestige and dollar value of cartoons would be greatly enhanced if we'd stop thumbtacking them to screens and frame them like any other work of art.

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MARVEL
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STAN LEE

THE
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APPROVED
BY THE
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CAPT. AMERICA



THE INCREDIBLE

APPROVED
BY THE
COMICS
CODE
AUTHORITY

MASTER OF DR.



STAN LEE, the very articulate editor of MARVEL COMICS, is always an interesting man to talk to. CARTOONIST PROfiles readers can listen in here on a conversation we had with him on a recent afternoon.

Q: Are you anxious to receive scripts or drawings from people who want to get into the comic book field?

A: Not really. If somebody who's absolutely fantastic should be available, we would try to make a spot for him but we have about all the people we need at the moment. We've been very lucky since you and I talked several years ago. By trying hard for years, and combing the nation, and calling everybody we knew, or ever had known, and trying to develop new talent, we now have reached the point where we have what I think is about the best comic magazine art staff ever assembled. We can always use a good writer but I'm even reluctant to say that because our demands are so difficult that even a good writer might not be able to write for us. There's so much else, besides being a good writer, that enters into doing the type of material we need.

Q: In the past, many young artists who first worked for the comic books have later switched over to doing syndicated newspaper comic strips. Does the answer you have just given mean that young people can no longer look forward to this?

A: Well, any answer that I give you is only true for this particular moment in time — now next week we may decide to put out a few new magazines, in which case I'll be looking for people again. I look at the samples of anyone who comes up to the office, and if the fellow's good and we can't use him, I'll of course take his name anyway because we never know what will develop. Here's one problem that an editor or an art director always has. Suppose

somebody came up right now with samples and he's better than the men I have now. Let's say that I don't have a book to accommodate him — the only thing I could do is to fire somebody who's working for me now. Now I would owe that to our company, if this new man is better, to get rid of one of those men now working for me. But, as a human being, how do you react to a situation like this? It's a difficult problem. In the comic magazine field, it seems that we always have too many artists or we don't have enough — we never reach a plateau. If you're at a point where you have just the right number, within a week someone else who's good will come along, and then what do you do. So this is something we live with all the time.

Q: Do you pay a lot of attention to the many fanzines which are produced by comic book buffs and collectors?

A: Yes — I pay attention to the fanzines in the sense that I believe in brain-picking and I'll pay attention to anybody or anything that wants to voice a comment about comic magazines. Most of the fanzines are highly repetitive — a lot of them are just interested in peddling their own wares — they'll have their own drawings and their own little stories. But very often the things I enjoy are their criticisms — and I don't mind it even if they're very derogatory — I like to know what they hate about the books that I edit — I don't always agree however. They may criticize things without a full knowledge of why the things are done that way, but I still want to know why anybody who's interested in comics likes or doesn't like something that we're doing or something that a competitor is doing. I learn by reading their opinions.

Q: Letters from readers of your magazines reach your desk in piles, don't they?

A: Yes, and they are a much

better source of opinions than the fanzines. These opinions are more typical because the fanzines generally express the opinions of the fanatical fans while the mail expresses the opinion of the average fan. Actually, I read all the mail given to me and I read all the fanzines that cross my desk. I used to have wonderful eyesight before I started this job and now I'm going blind. My biggest beef with many fanzines is that they are produced with letters one-millionth of an inch high and they're usually mimeographed without enough ink, etc. When reading them, I wear my strongest glasses plus a magnifying glass. But I read every page — it's like a compulsion with me. And I read every letter.

Q: You write a great many of the Marvel Comic Magazines. Can you tell me how you go about that?

A: Well, we work differently than any other company. In most other companies, a writer will write a script — more than likely he'll discuss the plot with the editor or submit a plot to the editor, and if it's O.K., he goes home and writes a script. Then he gives it to the artist who draws the strip. We find that it's faster and more palatable and seems to give us a better result to have the writer discuss the plot with the artist. The artist then draws the strip with no script at all — just a knowledge of what the plot is. So the artist is part writer — he's breaking the story down as he sees it — his only limitation is that he must know how many pages the story is. I, or Roy Thomas, or whatever writer discusses the plot with the artist, will say, for instance, that this is a 20-page story so the artist knows he's got that many pages to fill.

Q: Are these sessions between writer and artist verbal or written?

A: They can be either way. I verbalize them myself — I don't have the time or the interest — I'm too bored to write the plot out and

I have the kind of relationship with the artist where we sit and talk for five minutes about it. Later on, while the artist is making his drawings, he puts little notes on the side of the pages indicating what the hell he's drawing, just to help me know what he's doing in the various panels. Here's an idea as to how I work with several of our artists: In the case of Gene Colan, I'll write maybe a page of notes for myself, including all the things I want to discuss. Then I will phone Gene and he puts his tape recorder against the phone and I discuss the story with him — sort of reading the page I've written. In the case of Jack Kirby, I will merely phone him, or he will phone me, as he did about two hours ago, and say, "Stan, I'm ready for the next story." He's calling from California and we both start cold. I'll say, "What book are you talking about?" And he says, "Thor — is that the one we need next?" "Yeah." And so the conversation goes back and forth. "What do you think we ought to do?" "Well, let's bring back that girl he used to be in love with — that's a good idea." "Suppose he tries to save her but he doesn't want her to know it's him saving her and at the end she figures, 'Gee, it's funny — Thor never did come to help me' — not knowing it was really him who saved her." "Great idea — but what do we save her from?" "Oh that's right — we need a villain." "Well, let's see — who haven't we used or should we make up a new one?" "How about this crook who wants to use transplant — he's old and he's dying and he's very rich, and he doesn't want to die, and he wants to transplant his brain in a healthy body — great!" "Hey, Stan, how about the body he wants to use being Thor's?" "Perfect — O.K. Jack, you got it?" At this point I don't know what the heck the story is going to be — this is basically the thread — the skeleton outline — that's all that I discussed

with Jack. He will send back 20 pages drawn up as he sees it. I will then write the copy. Then in pencil I indicate where the balloons go on the art work, I number each balloon, and then on a sheet of paper I type the dialogue with numbers corresponding to the balloons I've indicated. I don't letter in the dialogue myself in the strip. The letterers don't have the remotest idea where to put these balloons — when the writer indicates the balloons, he can design the page nicely and complement the art work. I know that if a panel has a lot of beautiful art work, I'll keep the dialogue sparse — if there's a dull panel, I'll write a lot of dialogue to fill up the panel. This is the reason I said a while ago that even a good writer may not be able to write comics — because this is something that no writer even thinks he has to contend with. There are so many of those little things involved. The artists don't even think much about the balloons — they're so good that they automatically — subconsciously — they'll leave enough space on top. The writer, of course, has to have a sense of knowing about how many words will fit into the space which has been allowed for the balloon. Next the script and the art work goes to the lettering man — he puts the dialogue in and then the strip goes to the inker. The inker could be the man who penciled the strip or it could be a different inker. In our case, it's usually a different inker.

Q: Weren't you saying something about how you evolved this Marvel Comics system of doing stories?

A: Years ago when I was writing all the books, I just couldn't write fast enough — it took me 12 minutes to type a page, so if I was doing 20 pages, it would take 4 hours to type a story. And there might be an artist waiting for one story while I was finishing another — and I couldn't afford to let that

man sit around doing nothing. So in desperation I would say to him, "Look, I don't have time to write your script but your story is going to deal with Doctor Doom who comes to town, etc., why don't you start drawing it and I'll put the dialogue in later." With this method, the artist was kept busy while I was typing the script. After a while I realized that this was a great way to do it. The artist could now create — he wasn't just blindly following what the writer did. And the artist could envision this better than the writer. The artist could play up what he considered pictorially interesting. Then the writer could be inspired by the artist's drawing. For instance, it's easier for me to write copy looking at a drawing than it is to write copy looking at a sheet of blank paper. No other companies want to work this way — although I think it's wonderful. The other editors feel that they would lose control, and many other artists feel that they don't want to do the writer's job, etc.

Q: You have written a tremendous number of stories, haven't you?

A: Well, somebody said to me, "You know, Stan, I'll bet you have written more stories that have been published than any professional writer who's ever lived." I would add, "Certainly not better stories, but more, probably." For 30 years I have never written less than two complete comic magazines a week — sometimes three or four in that length of time. Even Walter Winchell with all his columns never totaled that much. I think this is what I'll rest my case on — as far as my claim to glory is concerned.

Q: How much of a staff do you have?

A: Well, our staff is very small — there's myself, then I have Roy Thomas who's my associate editor — I'm the head writer and he's the next writer. I write about 10 books a month, he writes 4 or 5



or so. Roy and I do the bulk of the writing. Archie Goodwin and Gary Friedrich do some additional scripts. Occasionally another writer will try out. In some cases the writer doesn't have to discuss the plot of an upcoming story with the artist over the telephone as I mentioned earlier. John Romita, who draws 'Spider-Man', is on salary right here in the office for instance, so he comes into my office and we discuss the plot face-to-face. The one thing I don't like to do is to waste an artist's time — if a man is a freelancer, his time is money. Take the case of Jim Steranko who lives in Pennsylvania. I hate to ask him to come to New York if our business can be handled on the phone, and I'm not going to ask Jack Kirby to fly in from the coast. And I won't even ask an artist to come in from uptown Manhattan if we can get together on the phone.

Q: Can you say a little about how you got into the comic magazine business?

A: Well, I never thought of being a writer — I thought I would be an artist. As a young kid I was able to draw Dick Tracy better than Chester Gould, I copied Milton Caniff, Krazy Kat, etc. I was always pretty good at writing in school, however, and during high school days, The New York Herald-Tribune had a contest called 'The Biggest News of the Week'. Students were invited to write essays on this topic and it happened that I won this contest 3 weeks running. The editor called me and asked me to stop entering the contest and he said, "By the way, if you haven't thought of what you want to do when you get out of high school you'd better become

a writer — you'd be pretty good at it." I still didn't want to become a writer although I was a voracious reader — I loved Shakespeare and Mark Twain and Sherlock Holmes, science fiction, etc. But the thing I really wanted to be was an actor. I had belonged to the WPA Federal Theater — I liked Shakespeare because I like things that are exaggerated — I would have loved silent movies. Everything Shakespeare wrote was done on the grand scale and I try to get this in our comics — everything is over-emotional — if a man is scared, he's terrified. I wanted to be an actor but I had to eat and the world wasn't saying, "Here's a million dollar contract, Stan." So when I graduated from school, I had to make a living fast. I heard that there was an opening here — it was then called 'Timely Comics' and Joe Simon and Jack Kirby were here on staff — it was practically a two-man staff. They hired me to be a copywriter, an errand boy, to sharpen the pencils and correct scripts and proofread — to be a boy of all trades for \$12 a week or whatever it was. I did it, and I loved it, and I wrote a 'Captain America' story and I was thrilled — I was about 17 years old at the time. After a while, Joe and Jack left and I was the only guy here. Martin Goodman, the publisher, said, "Stan, do you think you can hold down the job until I can find somebody permanent?" At the time, because of my age, he obviously didn't think of me as a permanent employee. Well, I tried, and I've been here ever since. It's gotten to be a joke now, but he never told me that I'd gotten the job permanently, so, as

far as I know, he's still looking for that other editor. I changed my name from Stanley Lieber to Stan Lee, thinking that I didn't want to use my real name for comics. I felt that when I wrote the great American novel or became a famous playwright or an actor or something that I'd use my real name but as it is now nobody even knows me as Lieber. I've never changed it officially though. After I'd started comic magazine work, I always did other things on the side — I did some advertising work, I did some radio work, I've been involved on the periphery of television, etc. But I was always so busy with this work that I never could get involved in the things that I've really always dreamed of doing. So it's been a little bit of a frustration. Finally, about seven years ago, my wife said to me, "You know you're a nut, Stan — you're obviously going to be in comics most of your life — why don't you stop thinking of these other things and tearing yourself in two — just concentrate on making a mark in comics." And that's when I decided to really give it the old school try, and I forgot everything else for a while. We came out with a new line of Marvel Comics and I tried to make them as well written, and as sophisticated as I could, and I'm happy to say they really caught on. Until this point, about seven years ago, we were just doing what had been done before — I think we did it as well as anybody — but they were cliché comics. We were the first, undoubtedly, to break out of that mold.

Q: Does your publisher Martin Goodman, decide when you will

drop books that aren't selling and when you will start new ones?

A: I think I could say it this way — he's about the greatest guy in the world to work for because when things are going well, I don't see him or hear from him and I'm the complete boss as far as the creative policy of these books is concerned. When the sales will start slipping, he will enter the picture, as is very natural, and we go over things very carefully. He's a magnificent analyst, a magnificent editor, and he will very often see things much clearer and much faster than I will because I'm so close to it. For instance, he might say, "Gee, Stan, do you realize that when you started with Spider-Man you had a good policy, but you've been trying so hard to be original that now you've gotten away from the thing that made it good." Suddenly I'll say, "My gosh, you're right — I didn't even realize that!" He's invaluable — whenever I'm concerned about something, I'll ask his advice, etc. But the publisher concerns himself mostly with distribution and sales, etc.

Q: Do you have any other thoughts about the business that you'd like to express here?

A: Well, let's say that there have been a lot of articles written about Marvel which give us our due, but most people who don't know the business lump all comic magazines together, which is something that always annoys me a bit. Because I think I can truthfully say that Marvel Comics are popular on campus — and other comics are not. ●

Roy Thomas

MARVEL COMICS Associate Editor, Roy Thomas, talks here a little about how he himself came to be in the Comic Magazine Field.



ROY THOMAS

Q: Stan Lee has just told us how he happened to make a career in the comic book business. Would you tell us some of the steps that brought you to your present position as Associate Editor and writer of Marvel Comics scripts?

A: Well, I was probably one of the all-time comic book fans, especially of the superhero type of thing, although I've read all the comics at one time or another. I bought my first comic at the age of 4-1/2, and there's never been a period of over a few weeks or so, even during the 50's when they weren't publishing the kind of thing I enjoyed, that I haven't bought a handful of comic magazines just to keep my hand in. The first book I remember seeing was Issue #25 of 'All Star Comics' in 1945 when I was about 4-1/2. My parents used to read me the comic books at this time and I recall that I misunderstood some of them. I thought, for instance, that 'Batman' was 'Badman and Robber' and that the two characters were villains. Later on I developed a liking for 'Captain America', 'The Human Torch', 'Sub-Mariner', 'Captain Marvel', etc., and these books sort of sustained me for five years or so until this type of comic submerged in 1949 and

1950. At this point, I was still an avid comic book reader potentially, but there wasn't anything much being published that I liked. The next few years saw some of the best comic book work that ever came out — the E.C. group — but the subject matter they dealt with — horror, semi-horrific science fiction, and the rather gruesome crime material generally didn't appeal to me. So I didn't really read too many comics during this period till the late 50's, with the exception of 'Mad Comics' which I got onto with Issue #5, I believe.

Q: During the years when you were growing up, did you have any training in writing?

A: I think the thing that probably helped me the most was a kind of indulgence on the part of my parents and teachers. Probably because my grades at school were always good, they would allow me to do what came naturally to me during my spare time both at school and at home. And the thing which came naturally to me was to write and draw my own comics — starting at about the age of 7 or so. I still have the first one I ever wrote — I called it 'All Giant Comics', possibly because I was small. These stories I wrote and drew in my early years were shown only to family, and indulgent teachers, friends — whomever I could waylay — but I never submitted them anywhere.

Q: Did you go to college?

A: Yes, I went to Southeast Missouri State College where I majored in history and social science, and minored in English. I also had a course in education and, incidentally, was a high school English teacher for four years (1961-1965) after I graduated from college. I did my teaching in the St. Louis' area. During my last year of college, I began a correspondence with Jerry Bails, the Detroit college professor and longtime comics fan. As soon as the new versions of 'Green Lantern' and 'The Justice League' began to hit the stands, both of us began writing letters to National Periodical Publications editor, Julius

Schwartz, telling him what we'd like to see in those strips. They had been favorites of both of us. At this point, Schwartz brought about the meeting of Bails and myself by mail. There was no organized fandom then and Jerry decided the time was right, with the rising of the superheroes just then, to start a newsletter in order to tie comics fans together across the country. He figured on using the names and addresses of fans which appeared on the 'Letters' pages of the various comic books as a nucleus mailing list with which to get started. It was called 'Alter Ego' and I remember writing and drawing a parody feature on 'The Justice League' called 'The Bestest League' for the first issue in 1961. I was more or less Jerry Bails' assistant editor and contributed a number of things to the early issues of 'Alter Ego'.

Q: Did you tell me that you finally sent one or two of your comic book scripts to New York?

A: Yes. During college, and later when I was teaching, I had been in correspondence with Otto Binder, a top science fiction writer, who was working mostly on 'Superman' with National. Both he and Gardner Fox had been writing for the comic books since the late thirties, and apparently they saw some kind of promise in my efforts. Finally, in 1965, apparently an opening occurred at National, and Binder and Fox, along with Julius Schwartz, whom I mentioned earlier, were responsible for introducing me to Mort Weisinger. He edited the 'Superman' books and offered me the job of assistant editor. Only about a week before this, I had received a scholarship to George Washington University for graduate work in foreign relations. I had drifted into graduate work because I was tired of teaching. I wouldn't have been venture-some enough to leave the midwest without a definite job offer, but with the word from Mort Weisinger, I made the break from teaching and graduate work to comic books, and came to New York. However, things didn't work out

THE MIGHTY AVENGERS! WE STAND AT... ARMAGEDDON!



for me at National and I spent only a couple of weeks there, mostly attending to the mail which came in from readers. Although most of my contacts in the past had been at National, I had come to realize that the stories Stan Lee was writing at Marvel were better than most of the competition. So I wrote a letter to him from my little hotel room — suggesting a lunch. This resulted in his asking me to try and write a few pages of dialogue from art that had already been drawn. I couldn't resist the challenge of writing along the Marvel lines — that of having the art work drawn first. I banged the stuff out one evening, not intending to hear from Stan again. He called me a couple of days later and asked if I was happy with my present employment — so I went to Marvel early in July 1965.

Q: What is your work-week like nowadays?

A: Well, the main book I'm working on now is 'The Avengers' which is of the superhero group. 'X-Men', 'Sub-Mariner', 'Daredevil' are others I write. I spend two or three days in the office proofreading. I edit my own books with Stan sort of overseeing any radical changes I want to make in characterization — marriages and deaths of main characters, etc. The rest of the week at home I write scripts and attend to most of the answers to readers on the 'Letters' pages. I work very meticulously on the plot for a 20-page book. I may take two to six single-spaced typewritten pages to write the synopsis of the plot — just the basic story, no dialogue. You will recall, from your talk with Stan Lee, that at Marvel we talk over this basic plot with the artist, and then let him draw the story, before any dialogue is written. Stan oversees the covers, checks controversial points, as I just mentioned, and

then he usually doesn't see one of my books till it comes out on the stands.

Q: What do you do to keep a constant supply of story material in your mind?

A: Well, I do go to a fair number of movies. I don't watch much television. But everything I do, I guess — seeing movies, reading newspaper headlines, fiction reading I do — filters down into my thinking about comic book stories. I find myself walking along and seeing something or hearing an idea or reading the blurb on a science fiction paperback and thinking maybe I can make a comic book story out of it. My whole life has become one huge filter, in other words. I go to a lot of movies with an 'R' or 'X' rating because I feel that I had a sexually-deprived childhood and I'm trying to make up for it before the Werthams of the movie world crack down.

Q: Has anything interesting come out of letters from readers lately?

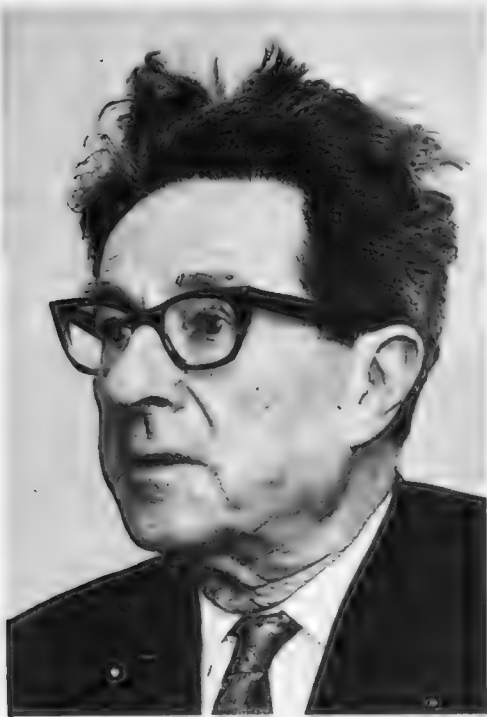
A: Yes — in the last year, people who write in have noticed that my writing style has become a little different from Stan's. For the first two or three years I wrote, I did a lot of aping of his writing but eventually I felt I had to branch out and try other things. This keeps the books from being all alike. I don't have Stan's facility with words so I try to make up for it by coming up with a bizarre plot such as he might prefer not to do himself. We put out between 21 and 25 books a month at the present time, by the way.

Q: Is there anything else you'd like to add at this point?

A: I think that the comic book industry should try and create new trends and not try to do things just like those that have been done in the past. I suppose 'Flash Gordon' and 'Doc Savage', etc., might have helped bring about 'Superman' but 'Superman' was new. When 'Mad' came out, *that* was new and different. Then Stan Lee made superheroes human. These were all important trend-setters. ●

C. D. BATCHELOR

of the N.Y. NEWS



C.D. BATCHELOR

This past summer we had one of our most interesting chats when we stopped off at the home and studio of Pulitzer-Prize winning editorial cartoonist, C.D. BATCHELOR, in Deep River, Connecticut. Although he has been in retirement for several years, his interests and activities would bewilder most of us. 'Batch,' as he is known to his many friends and associates, wrote the following thoughts and reminiscences of his career for CARTOONIST PROFILES readers. He is a man of many interests — several of which you will see in photos accompanying this story. Batchelor spent almost 40 years as the editorial cartoonist of the N.Y. Daily News, the newspaper with the largest circulation in the U.S. He did well over 1000 cartoons in his famous auto safety series, 'Inviting the Undertaker,' alone.

Sitting down to write of one's own life is a mischievous undertaking. It is a temptation that few should yield to — and too many do. One starts out being a mewling little brat and all of a sudden finds life at four score — so what? The

figures are plain and unmistakable — but the results are kind and bitter, good and bad, happy and unhappy. And who can tell the one from the other? "We are such stuff as dreams are made on and our lives are rounded with a little sleep". An artist is born in a little Kansas town and little does he know of the path he will tread. A few hints along the way may suggest to him a trade, a longing, a life. He draws something that looks like a human face which he has copied; he finds praise from parents and friends. He begins to see some resemblance between what he has seen and what he has done, and the first thing he knows he has drawn a face that looks like a face and a figure that looks like a figure and before he knows it he is in Art School and COMMITTED to a life of art he knows but vaguely.

In my own case I came to the Kansas City Star doing chalk plates, these being a form then used only by papers in the Stix. Six months of this "heady success" found me sans job and yet full of hope. I did compete for six prize drawings in a national contest and won a prize of \$200 from the American Medical Association. Then followed some railroad work and occasional sales to Puck, Life and Judge and a move to New York.

A year of Bohemianism and I landed a job with the N.Y. Journal. Then followed various and brief trials at the Mail, Tribune, and occasional drawings for Life, Puck, Judge and Colliers.

Then, a period of 3-3/4 years as a cartoonist for the Ledger Syndicate gave me a chance at the New York Post which I really enjoyed. Finally, Cartoonist for the New York Daily News. This has been my preoccupation and livelihood ever since — through peace and war, good times and bad, the days of hope and sorrow, the nights of sadness and delights. At times I have not known which

were which, such is the peculiar quality of the days as they spin through our fingers. Work for the News has been a joy and a sorrow, a happiness and a trial, a delight and a sorrow and this is as it should be. The cartoonist must live with his times and be of it and cry and glory with it. He must be sad and happy and all the time alive to its least pulse and passion. He cannot escape his commitment. Happy is the man who can work for a paper whose ideals and purposes and convictions he feels.

When a man has for almost four years drawn a picture designed each day to amuse and divert, such as I drew for the Post, he will then know that the depths of sorrow and the heights of gladness cannot be too far apart. For such was my experience at the time. Sadness and gladness were my lot and I have found the two almost inseparable in the life of the artist.

If one is to draw a cartoon each day for almost four decades he must have a head designed for all of life's joys and sorrows. Unless he is capable of feeling the whole pulse of life he had better choose a way of life less exposed to the "tumult and arrows of outrageous fortune". Let him carve wood or gather the gold from the ground or the grain from the field. Unless he is qualified to feel the pulse of his time, the beat of life about him, he had better choose a profession more suited to a placid nature. He belongs not with the cartoonist who must weep with his reader or laugh, as the occasion prompts. Each day is a day of judgment for him and he is called in judgment.

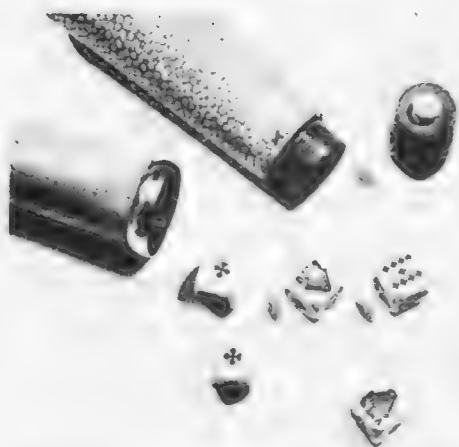
When I came to the News I had long been drawing a feature called "Once Overs" which was light in thinking and heady in entertainment. There was a valiant effort to be gay and light in a world where disaster prevailed. I soon had to come to grips with the



Batchelor is an avid collector of canes and walking sticks. He bought his first one in 1912, after he saw the artist Thomas Hart Benton carrying one. He now has more than 500 of them.



Unusual items with billiard ball head, with a hammered gold head, of glass filled with gold dust and water.



Anyone for a royal flush? European malacca cane contains dice, marked with card spots, in screw-top handle.



Batch sights through the head of a telescope cane, purchased in a thrift shop.



C.D. Batchelor and his bust of Joseph Medill Patterson, the founder of the N.Y. News, and the man who was instrumental in developing a number of the comic strips now carried by the Chicago Tribune-N.Y. News Syndicate. The bust of Patterson stands in the lobby of the News Building on 42nd Street in New York City.

world "as is" and found my place and opportunity. The News was my dish and opportunity for J. M. Patterson, who had by then become actively engaged in the News, was fully in management and authority. Some of his concern then was with "Liberty", but that was already headed for the graveyard of disaster.

On the advent of FDR the News became a fervent and ardent supporter of the New Deal and continued its support for two terms, when its favor became less ardent and more sharply critical of the political posture of the Administration. As might be expected the advent of the new administration was one of fearful expectation and hope for better things. It was a short-lived honeymoon, as I remember, and the war settlement became a mixed and doubtful solution. And we all know by now that all wars are a doubtful solution.

As we glide into the post war years with the troops in Europe and in Asia we are much aware of the awful fact that wars settle nothing and the enemy of yesterday is so oft the nearest and dearest friend of today's charade. Who would have thought that Japan and West Germany would today be as near and trusted as any of our former allies. It all goes to make cartoons of the past of little import and consequence. Unless it be that they do show the fickleness of human passions and preferences. It is difficult, therefore, to look into the work of most any cartoonist and see the illusion of his time — the passion of the moment. The cartoons of yesteryear prove only the passions of the time and the passions of any time are so apt to be wrong.

In looking over my own work I find only a thin minority of those that bear the test of time — that have the timeliness of the decades, that winnow the false from the true. We are fooled by the moment of passion and the temptation of the time and yet — We cannot but be recorders of that momentary impression and conviction.

We are not historians, but sim-

"Come on in! I'll treat you right. I used to know your daddy."



His Pulitzer-Prize winning cartoon — drawn in 1937, five years after he came to the N.Y. News.

ply spectators and can only be recorders of the moment. But if we could see ourselves as historians we could claim nothing worth our while. Only in the few accidental and sometimes careless moments are we permitted to see the history that is ours — and the truth of time.

In looking over the work of the masters of the past: Partridge, Low, Lynch, Daumier, and Nast, to name a few, we are to see little of the future, little of the problems that came upon us through error and chance and human propensity. It is very well that man has not the gift of prophecy for many a man would be stifled and made impotent if the gift of prophecy were given to him. We gladly and sometimes sadly record our pres-

ent, but rarely do we have the gift of prophecy and it is just as well. The woes and joys of the present are enough for any man or woman to encounter. Let us be glad when we are happily or unhappily recording our time that we see it clearly and cleanly and joyfully, if we can.

We learn something of the past to soften the hurt of the future, but we are prone often to depend upon luck, and luck can be fickle and often disappointing. The cartoonist should be happy that he is a recorder of sorts of his time and enjoys some of the fruits of wide circulation and often an opportunity he does not deserve and a unique chance to be bored or a bore. ●

BUD FISHER SCRAPBOOKS



When we saw the accompanying announcement of a 1916 Los Angeles Times 'Mutt & Jeff' contest, in Bud Fisher's scrapbook, we decided to do a little detective work. As you will notice, First Prize was won by 15-year-old Robert Day. Naturally, that name rang a bell — we wondered if the winner of the contest and the famous 'New Yorker' cartoonist were one and the same person! First of all, we got out 'Who's Who in American Art' to find out if he lived in Los Angeles at the time of the contest, and whether he would have been 15 years old then. Sure enough — everything matched. The next step was to phone Robt. Day in Rockville Centre, Long Island. He was delighted to hear that we had discovered the old cartoon and the pleasant phone conversation led to our arranging to spend a day together, doing 'The Robert Day Story'. The results of this conversation will appear in an upcoming issue of CARTOONIST PROFILES.

Here are a few more selections from the Bud Fisher scrapbooks we told you about in Issue #3 of CARTOONIST PROFILES. John Osenenko of Bell-McClure Syndicate discovered the scrapbooks in a long-forgotten dusty corner when the syndicate moved its offices recently.

Budding Bud Fishers.

MUTT AND JEFF CONTEST STARTS WITH BIG RUSH.

BUD FISHER, famous creator of the Mutt and Jeff cartoons in The Times, will have to look to his laurels before many years, judging the coming generation of artists by the specimens of their work received yesterday, the first day of the Mutt and Jeff contest. Announcement that The Times will give 150 tickets—seventy-five pair—to the latest Mutt and Jeff show, "Mutt and Jeff in College," at the Mason Operahouse next week, as prizes for the seventy-five best cartoons, woke up the embryo artists and many of them entered the contest.

Of course, there is a grand prize of a box for the first performance next Monday night, which is to be awarded to the boy or girl who submits the funniest and cleverest drawing, and it will be a fine cartoon that wins it, too, after the high standard set by those received yesterday.

The contest is confined to artists of 15 years or under, but is not confined to the boys and girls of Los Angeles. Readers of The Times any place in Southern California are eligible. This must have been taken for granted from the first announcement because many of the cartoons received yesterday

came from Long Beach, Pasadena, Venice, Whittier and other nearby towns.

According to the rules of the contest the cartoons must represent original ideas, employing, of course, the Mutt and Jeff characters. It is not necessary to draw a strip of pictures. One will be sufficient. If any of the young artists desire, however, to present more than one, there is no objection. Be sure to write your name, address and age in one corner of the cartoon and then mail it to the Mutt and Jeff editor of The Times.

The contest will close next Friday night and the names of the winners will be published in The Times Sunday morning. The tickets will be good for either the Monday night or Tuesday night performance.

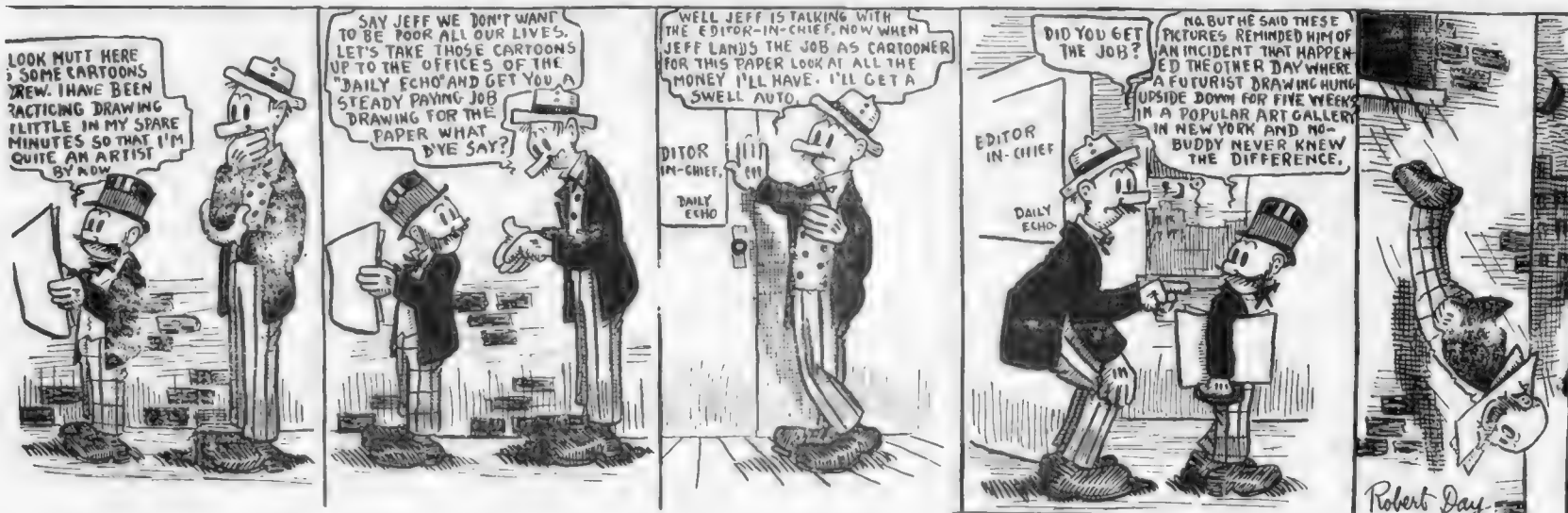
One boy anxious to compete for a prize wrote to the Mutt and Jeff editor yesterday that he was 15 years old a few days ago and wanted to know if he is eligible. He was told that he is not disqualified for the difference of only a few days.

Another boy wrote that he could not think of anything original and wanted to know if he copied one of Bud Fisher's cartoons if it would be acceptable. It would not be, for it is one of the rules of the contest that the entrants must submit cartoons of their own originating.

Los Angeles Sunday Times.

FEBRUARY 27, 1916.—[PART I.]

MUTT AND JEFF—Drawn by Robert Day, 15 Years Old, Winner of First Prize in The Times Contest





*L. to R. Bud Fisher, Jack Dempsey,
Ring Lardner.*



*Bud Fisher's horse, NELLIEMORSE,
named after his mother, took \$58,000
as the winner of the Preakness. The
famous Earl Sande was the jockey.*



Bud Fisher and his father.



Bud Fisher

WHAT OTHER PEOPLE THINK ABOUT YOU

BY BILLY MURPHY.

"Bud" Fisher of Mutt and Jeff fame, who is at the Columbia this week, is one wise little runt. In every town he visits he buys real estate. He paid \$1,000 for a lot in Atlanta, Ga., last week. He has real estate in New York, Philadelphia, Chicago, San Francisco and other cities.

Fisher is 26 years old. He has the head of a man of 40.

"I have the first dollar I ever earned," said Fisher, today. "I believe in salting my money. I have seen too many of them come and go. Real estate is the best possible investment. When I am too old to work, I'll have a nice income and be independent. I have put all my money into real estate and am always ready to buy property."

He's from New York, you know. The town of the alleged wise guy.

Last night he bought the Union Station from Floyd McKinney for \$50 and paid \$25 earnest money to Mal Doyle for the Eads Bridge, which he is to get for \$75. This was all the cash he had on him.

He also bought a piece of property at the foot of Gasconade street from City Marshal Weinbrenner, with all the occupants.

April 10 is the dog show date. He'll make money on these investments sure!

* * *

Laugh And Be Thankful

To The Knoxville Sentinel:

WHY I AM THANKFUL?

Believe me that is *some* question. It is a cinch to answer and again it isn't, because there are so many things one (or two for that matter) can be thankful for. I'm the original thankful "kid," because nobody has more to be thankful for (I'm rapping on wood) than I have, or, rather, I should say no one has anything to be *more* thankful for than I have.

I'm thankful that they have stopped the sale of booze in Russia during the war. That leaves more booze to come to the U. S. A.

I'm an American citizen, I'm thankful for that (no applause, please) because if I were a German, Russian, English, French, Turkish, Servian or Japanese, I'd have to go to war, and take it from little Buddie, I can't see that idea of trying to stop a bullet with your shape.

Yesterday I saw a woman crown her husband with a flat iron. I'm thankful she is not my wife.

I'm also thankful that they are having war in Europe, because my wife is in Europe and she can't get back.

About six years ago, I was engaged to a beautiful young lady in San Francisco, was on the point of taking the fatal "I do," when my best friend cut me out and married her. I saw her recently—I'm thankful *He* married her.

I once worked on a daily paper in Tennessee. They fired me—I'm thankful for that (I might be there yet).

The weather man predicts that tomorrow will be cloudy with showers. I'm thankful for that, because I love bright, sunny weather.

The price of eggs has gone up. I'm thankful for that because I never could see how a hen could afford to produce them for thirteen cents a dozen. If eggs get too high, we can feed the chickens tacks, and have them lay carpet.

While Washington was a great man, I'm thankful I'm not Washington, because he's dead and I'm alive. I've got it on George.

Indeed I have so much to be thankful for that I hate to stop, but there are a few more reasons I must mention.

I'm thankful that my mother and father are both living. I'm thankful that the public like my efforts to amuse. I'm thankful that I can laugh and enjoy "today" and let tomorrow take care of itself. I'm thankful that my profession is trying to make the world laugh with me, and I'm thankful that I have so much to be thankful for.

Don't feed the trained seals as you pass out.

Bud Fisher

Nov. 26, 1914.
New York.

Father of Mutt and Jeff.

THE STRANGE WORLD of MR. MUM

by Phillips

Busy with one of his hobbies.



*Photo courtesy THE WATERBURY
REPUBLICAN.*

IRVING PHILLIPS, the creator of 'The Strange World of MR. MUM' for the PUBLISHERS-HALL Syndicate, has been an actor, a violinist, a Hollywood script writer, the Humor Editor of 'Esquire' magazine, a playwright, as well as a very successful syndicated cartoonist. Back in his humor-editing days he wrote the dialogue and the gags for five different comics which were distributed by the syndicate operated by Esquire magazine. In this interview, you will see how all these experiences contributed to his present success as the producer of 'MR. MUM':

Q: You started cartooning much later than most of us did, didn't you?

A: Yes — believe it or not, I didn't really attempt to draw, or even think about it, until I was in my thirties. Oh — as a child I copied the funnies as most kids do, and I remember when I was 10 or 12 I had an easel rigged up in my bedroom and I tried to paint pictures. But I didn't give drawing much thought after that because I became interested in music. However, to go back to my first com-

ment for a moment, I didn't draw until I became Humor Editor of Esquire magazine in my thirties. I used to make little rough sketches to try to illustrate gags that I had written for the various Esquire cartoonists. I would take these sketches in to Dave Smart, the founder and publisher of Esquire, and together we would make the choices as to which cartoonist would handle one idea best, which man would be best suited to another idea, etc. It seems that these little sketches sort of intrigued

Dave for a while and finally he said, "Why don't *you* try to draw?" I didn't think I could but he said, "I'm going to put you in an office with Eric Lundgren, the Art Director." The upshot of this was that I shared an office with Eric over a period of two years. I sat there every day writing gags and then making my little rough sketches. Eric was an accomplished artist and daily he would look my roughs over and give me little

Q: I guess we're getting ahead of our story. Can we go back to your school days?

A: My strong interest in school was in theater — in dramatics. I was active in every one of the high school plays — no matter whether it was in the freshman year or the senior year. My studies suffered on account of this, of course. I also played the violin in the high school orchestra and about three or four nights a week

year he had involved himself in some kind of conflict with the narrower members of the congregation and he would move on to the next town. Later on he quit the ministry and lectured on the Chautauqua circuit. He was a showman really — he did the Will Rogers type of humor. He'd wander out on the stage with his hands in his pockets, wearing a rumpled suit and just start talking. He was very successful at this for about five years. After high school I went to Dubuque, Iowa where my father knew a priest who was in charge of the music department at Columbia College, a Catholic college. It was arranged that I could live next door to the campus and study music there — so I studied violin. I worked half the day as a watchmaker, repairing watches to pay my way. I spent about three years there — even took a post graduate course in harmony and then I moved on to Milwaukee. I wanted to be a concert violinist. I went to Milwaukee intending to study with a violinist I had heard of — he had been a pupil of Leopold Auer whom I admired very much. I took a few lessons, and egomaniac that I must have been, I decided that I could play as good as he did and that I didn't need him. After that, I drifted for a few months until a friend at the YMCA, where I was living, told me that there was a dramatic school near there, that he wanted to study acting, and didn't I want to go up to the school with him. This was the Garrick Theater Acting School and the director treated his students exactly as he treated his cast and his production at the theater. At the same time that a cast was doing a play in the Garrick Theater, his students were doing the same play in the school theater. And there was a girl in the cast of the play the students were doing, the night I went up to the school, that I went for. I liked her very much. As a result, I enrolled in the school, took an acting course, and the girl and



pointers on how to do them better. Then, of course, Dave Smart and I would go over them as I mentioned before — selecting the best cartoonist to do the cartoon for publication. At the end of these two years, I drew a fairly presentable cartoon. And after a while Smart let me do cartoons, as well as ideas which I had been doing all along, and I began to see my own cartoons published in Esquire.

I played with a country dance band in barns, etc. I wouldn't get in till three or four in the morning and I couldn't keep awake in classes. This was in Wisconsin, near Madison. However, we moved around a lot because my dad was a Congregational minister and had to relocate every few years. He was a very progressive and broad-minded minister so consequently before the end of each

I were teamed up in various parts. Eventually we went into summer stock in Kansas City with what they used to call 'rep' shows. We traveled from town to town doing six bills — one for every night in the week and a double bill on Saturday for a matinee. Then on Sunday we would move the show. In other words, we did six different plays each season. I did a line of character parts plus conducting the orchestra and we did vaudeville specialties between acts. After the first show, the girl and I got married. Lucy and I are still married — 40 years later. We worked for several years out there doing repertory. My first interest in writing developed at that time when I had to write little vaudeville acts for my wife and me to do between the acts of the play — while the scene was being changed.

Q: Did you find it easy to write these skits?

A: Well, when I was in Milwaukee, I used to go to the Palace every week and catch all the comedians — so I was interested in humor right from the beginning. I was always curious to see what got a laugh and what didn't, and how some jokes worked and why others didn't work, etc. I noticed carefully the business that went with the jokes too. I had read in 'Billboard' how certain writers were writing 20 minute sketches for vaudeville teams, and that they would not only get maybe \$500 for the skit but would also get a royalty for as long as the sketch played. After a few years of this, we decided we wanted bigger things so we quit and came to Chicago. We signed up with an agent and immediately my wife, who was a very clever actress, a very good ingenue, and comedienne, got a job on The Orpheum circuit with a 20 minute sketch. She didn't want to leave me and go out on the road but I persuaded her to accept this chance. So she went out to the coast, and up the west coast to Seattle and back, playing weeks

and split-weeks all along. I also got a job at this time on The Interstate circuit, working with a comedy sketch. A little later on, the bottom fell out of vaudeville and we were stranded there in Chicago. It was the middle of the depression and we tried to make a living doing small club dates and vaudeville theaters in the Chicago area. That didn't work out too well, so Lucy, being a beautician by trade, got a job in that line. And I went to work at Marshall Field's for a while. About this time I started to do some writing — I did everything from one line jokes to jingles and fillers, on a freelance basis. In other words, I began submitting these to all kinds of magazines. I did fairly well at this and then I learned that some of the magazines were buying gags for their cartoonists. So I commenced writing gags and after I sold quite a lot of material to Dave Smart, the publisher of Esquire, he called me up and asked me to come in and see him. He offered me a deal whereby I would go to work at the magazine, become Humor Editor, and, in effect, be Dave's assistant. After I had been there about a year, Smart asked me if I thought that we could organize a syndicate. I was delighted with the idea and we went ahead with the project. I developed several features which did well — among them "Too Late to Classify". Then I wrote and did the cartoons for a feature of my own — "Scuffy" — which ran for 12 years. Paul Webb had been doing "The Mountain Boys" cartoons for Esquire and it was decided to try this in comic strip form for the syndicate. We worked together on this strip but he did most of the material — he had always worked very large and wasn't used to the small size of a strip so I acted mostly as sort of an editor in our collaboration.

Q: What happened next in your career?

A: Well, I had sent a scrap-

book, containing a lot of my published gags, cartoons, other writings, etc., out to Hollywood to some of the radio comedians such as Burns & Allen, etc. And one day I received a call from W.C. Fields, who said he'd like me to come out and write some material for him. The upshot of this was that we did move out to the coast. As it happens, I didn't end up doing much for Fields — I went out to his house, maybe a dozen times, and we jockeyed back and forth over various things that had to be ironed out, but we didn't come to any agreement. However, I did some freelance writing for radio programs and then was put under two-year contract to the RKO studios. During this period I did writing for a lot of 'B' pictures — all the while continuing to write and draw my "Scuffy" strip. Later on, I wrote the book for a couple of movie musicals at United Artists — one of which was Jane Powell's first movie — "Song of the Open Road". Being in the movie industry seemed too much to me like being in a factory, so I decided to try my hand at playwriting. As a result, I worked for the next year or so on plays. Over the following few years I wrote "Rehearsal for Spring" and "The Lady Forgot" which were done at the Pasadena Playhouse, "Mother Was A Bachelor" starring Billie Burke, "Two Adams For Eve", starring Dorothy Stone, an operetta "La Belle Lulu", "One Foot in Heaven", "Gown of Glory", etc.

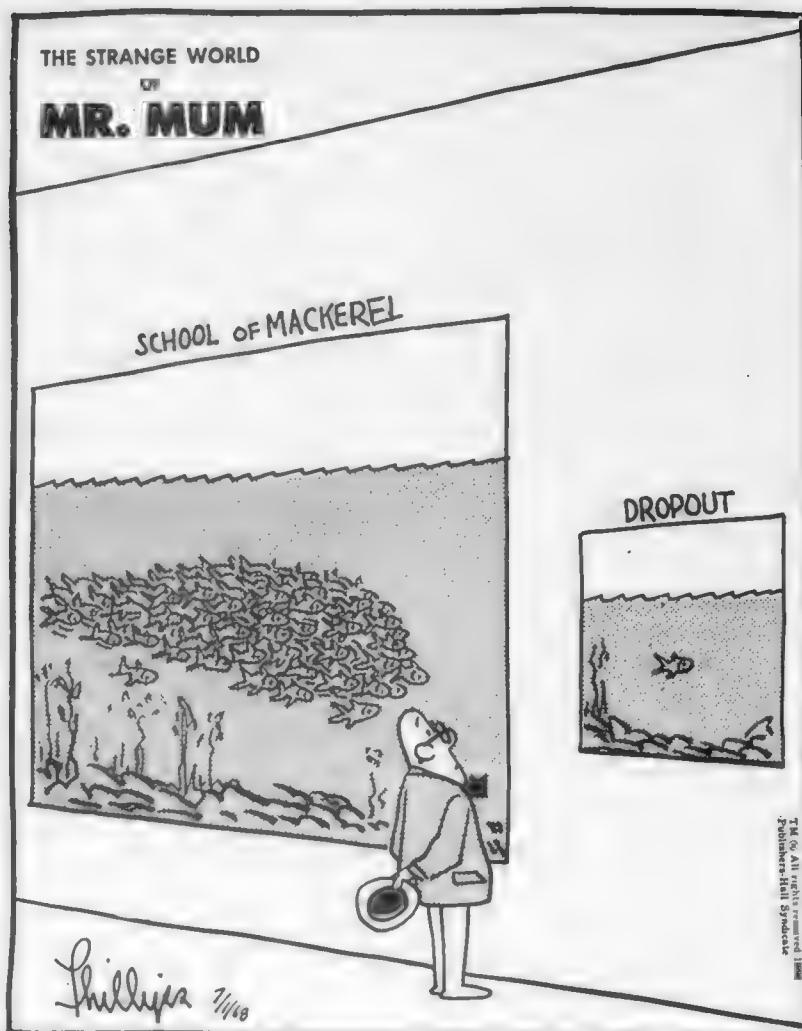
Q: You wrote a lot of TV shows, didn't you?

A: Yes. Among them was a job writing 'The Charlie Ruggles Show' one of the first family shows on television. That kept me pretty busy, doing an original half-hour play every week. Although I had help, I had to go out every week for a conference with Ruggles on the finished script and he always had many suggestions that he wanted incorporated. Having been a farceur all his life, he provided

me with a lot of very valuable experience. I did this for as long as the program was on the air and in the meantime, on the side, I was still trying to write plays.

Q: You mentioned that you had written a play about a cartoonist, didn't you?

A: I got an idea about a cartoonist whose character materializes and follows him around and raises hell with him — sort of a "Blithe Spirit" done with a cartoonist and his character. I called the play "The Funny Man" — it was later changed to "Rumple". A theater in North Hollywood did it for a few weeks. It was then seen by Charlie Duffy, a legitimate producer out there, who said that it would be a smash at the Ebony Playhouse with an all-negro cast. It was done there also and was a very good production. It ran about 16 weeks and we got rave reviews. Then a producer picked it up and decided that it would make a good musical. There had been an almost continual musical background for fantasy effects in the play but this producer felt that the play should be built into a full-fledged musical. So he signed, gave me an advance, and arranged for me to go to N.Y. to adapt the script — to take it apart, put it together, etc. I sat in a hotel room with a secretary for several weeks working on it. I had to make room in the script for production numbers, etc. They had signed Eddie Foy, Jr. and Gretchen Wyler and Stephen Douglas for the show and a date was set for rehearsal to begin. Finally we opened in Boston and unfortunately Eddie Foy came down with a very painful attack of kidney stones on the opening day. He had to be given morphine shots so that he could go on. After that we went to Philadelphia and finally to New York but owing to Foy's illness, he couldn't memorize a lot of new material that I'd written. We got raves and we got panned. About that time the transit strike came along, the producers





Irving Phillips looks at a scrapbook page containing an advertisement for his musical show 'Rumple' which finally resulted in his 'MR. MUM' cartoons.

ran out of money and couldn't advertise, they had a short-term contract at the Alvin Theater and at the end of that short term they were going to have to move to the Martin Beck Theater. Such a move was a pretty shaky proposition so it was decided to close the show. It was a blow for everybody.

Q: But this led you into 'Mr. Mum', didn't it?

A: Yes. This play, as I mentioned earlier, was about a cartoon character who materialized into reality after his strip had been canceled and tried to browbeat his creator into starting it up again so he would have something to do. On the way back to California, I said to Lucy, "I don't know — for some reason or other that little character in the show bothers me. The way Eddie Foy did him —

even though Eddie is a fine comedian — isn't the way I visualized him in the beginning. Somehow I just can't bear to see the character die." I kept thinking of this little character who wanted so badly to get back in the newspapers and who didn't get very far. I decided to see if I couldn't get him back myself. So when we got back to California, I started making some drawings of this fellow, as I imagined him. After about six months, I had gotten together four weeks of panels — of 'Mr. Mum' panels. At this point, I fortunately recalled having met Toni Mendez, the artists' agent, when I was in New York with "Rumple". It was she who had arranged for the rights, with all the syndicates, for us to do a comic strip ballet in the show. (We had included 'Mutt & Jeff',

'Happy Hooligan', and all the old comic strip characters.) So I sent the 'Mr. Mum' panels to Toni and asked her if she thought she could sell them. About a week later, she called me and said that Robert Hall was interested in it. Well, The Hall Syndicate (now Publishers-Hall Syndicate) bought the feature and I've been happy about it ever since.

Q: What do you do to keep up-to-date on what's going on everywhere?

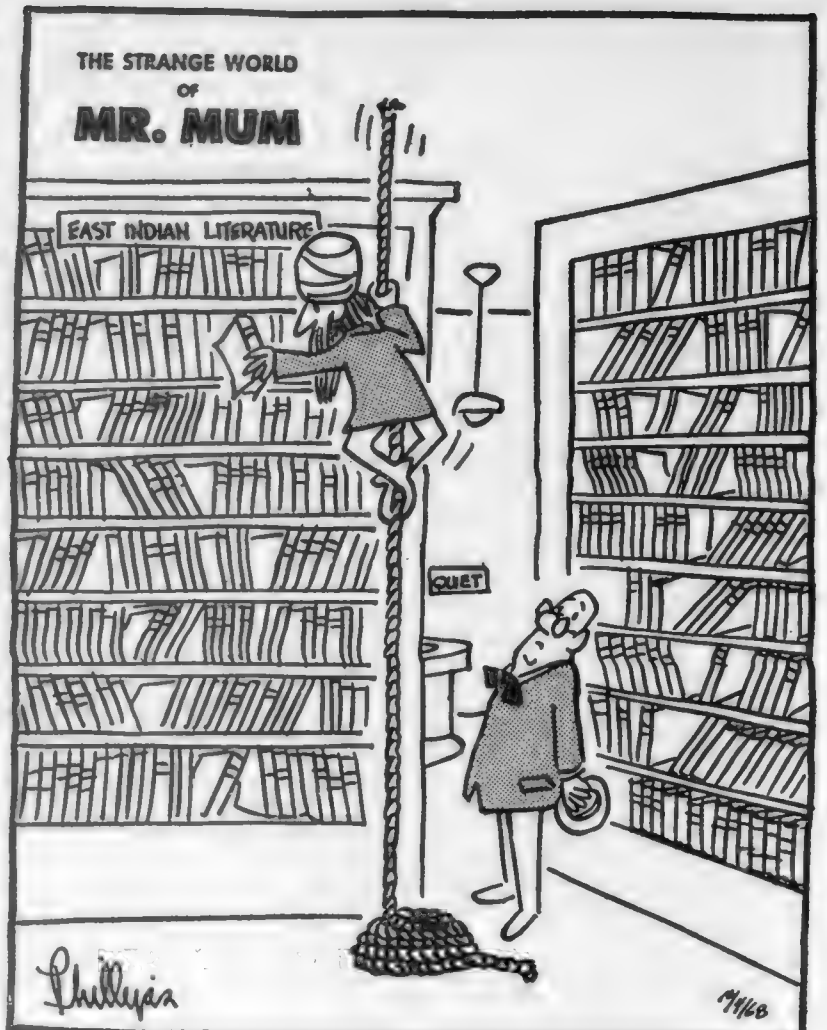
A: Well, I subscribe to at least three newspapers and about 15 or 16 other periodicals of one kind or another. I go into New York quite often and walk around down in Greenwich Village, on Fifth Avenue, in restaurants, etc., just watching people. And I read all the new plays as they're published.

Q: Do you ever carry a sketchbook around?

A: No, I never have — I guess I'm not that facile. I have to draw by brute force I guess.

Q: Can you tell us anything about fan reaction to 'Mr. Mum'?

A: Well, I have an 'Anything Can Happen' club which has about 5000 members now. Many people have sent in ideas and I send them the club card like the one you're going to reproduce with this story. Most of the fan mail seems to come from intellectuals and children. When people send in ideas, I send them the card, write them a letter, and if I use the idea, I send them a signed original. There are a number of 'Mr. Mum' originals hanging in various offices in Washington — The U.S. Treasury Department, the FBI, The Department of Agriculture, The Internal Revenue Service, The President's Council on Physical Fitness, The National Academy of Sciences, The Department of Labor, Department of the Interior, The Office of the Commandant of the Marine Corps, and several others. Apparently the subjects pictured in these various cartoons interested particular departments.



This Is To Certify That . . .



Is A Member In Good Standing of The
**MR. MUM INTERNATIONAL
ANYTHING CAN HAPPEN CLUB**

And is entitled to all the pleasures and
privileges that a keen imagination can
provide.

Our Motto: Think For Yourself . . . See
For Yourself . . . Believe in Yourself

Signed

*One of the cards he has given people
who have sent him ideas.*



*'MR. MUM' cartoons copyrighted by
PUBLISHERS-HALL Syndicate.*

Q: What is your work schedule like?

A: Well, I used to be a night worker — now I can only work in the daytime. I have a hobby now — I got hooked about three years ago — flamenco guitar — and I have to spend my evenings practicing the instrument. I get up between 7:30 and 8 o'clock in the morning — sometimes earlier — we have breakfast and I come to the studio soon after that. We're on the river here, in South Britain, Connecticut, and maybe I'll walk around down there for half an hour — then to the studio. Then I'll work through the day with time out for lunch. I do my work in bunches — I'm either writing gags, or drawing — I don't do the two together. When I write gags, I take a little pad and write a gag on each 3 x 5 sheet, and then put them in a file. I spend two days a week drawing dailies and one day doing the Sunday page. The other two days — and sometimes three — I spend working on ideas and if I'm far enough ahead, I may work on a play, etc. During the two days I spend on dailies, I finish two weeks (12 dailies) worth. Generally I do the Sunday page on Sunday because it's due Monday in New York. It usually arrives on Tuesday, by the way.

Q: You won an award not so long ago at a Humor festival held in Bordighera, Italy, didn't you?

A: Yes, I was awarded a Prize Silver Cup by the '21st Salone Internazionale Dell Umoreismo Bordighera'. This pleased me particularly because they tell me I'm quite big in Europe and in South America because a cartoon in pantomime can be understood in any country, of course. In South America, by the way, 'Mr. Mum' is known as 'Sabuso'. (Editor's note: we noticed in Irving Phillips' studio that several of the abstract paintings which he likes to do carried the signature 'Sabuso'.) 'Sabuso' means 'The Quiet One'. I have always been interested in



'MR. MUM' Sunday Page.

pantomime but I was quite apprehensive about 'Mr. Mum' when I first started it because there haven't been many pantomime panels. However, I believe that it is enjoying a longer run than any such panel has ever had. It is now in its 12th year. Incidentally, the U.S. Information Agency has just arranged a 'Mr. Mum' spread in the magazine which they publish and send to Soviet Russia and other countries in that area. The panel appears, by the way, in practically every European country.

Q: As you have traveled around the country, have you stopped in to see the editors of various papers which carry 'Mr. Mum'?

A: Yes, I've frequently stopped in to see them — I think it's a

good idea.

Q: When you're asked by an aspiring young cartoonist to advise him as to what branch of cartooning he should attempt to get into, what do you tell him?

A: Well, I still think that newspapers are the best place, in spite of the fact that some papers have folded. I think there are more small papers than ever before. I still think there's a big field for a career in the syndication business.

Q: You paint abstracts, don't you?

A: I get more relaxation out of painting abstracts — I can just let my mind wander and do anything I feel like — and if it turns out all right, fine. I even won a prize with that silly bull you see over there on the wall. I enter some of the shows around here just for fun.

But I don't have too much time for it because it takes time to prepare the paint, etc., etc. Speaking of hobbies, this is the third year that I've been studying the guitar — flamenco guitar, that is, with one of the top players in the world. Once a week I go in and take an hour lesson from my instructor. I also have another hobby — restoring instruments. Those two you see there were in splinters when I picked them up in a hock shop. I carefully put them back together and glued them up. One of those instruments I had never seen before — it's a bass mandolin.

Q: You have a new book coming out soon, don't you?

A: Yes — it's an educational book for Random House called 'The Twin Witches of Fingle Fu'. ●

Photo by Jim Ruth.



Jack Davis.

The Jack Davis Story

CARTOONIST PROfiles herewith presents a conversation we had with JACK DAVIS at his home and studio in Scarsdale, New York. Jack, as you know, is widely admired for his 'Mad' magazine cartoons, his advertising cartoons, his TV commercials, etc.

Q: You were saying that your first interest in drawing developed in kindergarten, weren't you?

A: Right. My mother always said, "This is great!" and I believed her. I used to copy little 'Henry' and 'Popeye' and I was fascinated by these and other characters. Later on in school I drew for the school annual. At that time I worked in a half-realistic, half-cartoon style — I did a lot of football cartoons, etc., and since the war was just starting (1943), I did a lot of cartoons for scrap drives. This was all in Atlanta, Georgia, where I grew up. I did a lot of serious-type stuff which was very bad. After I graduated from high school in 1943, I went into the Navy for three years. To begin with I was at Pensacola and worked in public relations there. Among other things I did a comic strip for the Navy newspaper. From there I went to the Pacific where I drew for the Navy News on Guam. I drew a daily cartoon called 'The Boondocker' — he was kind of a sad sack. After the Navy, I went to the University of Georgia under the G.I. Bill and studied fine art under Lamar Dodd, a

great artist who himself had studied under Boardman Robinson, George Bridgman, George Luks and others. There weren't too many kids who wanted to be cartoonists in a fine arts school but he really took the trouble to help me. I majored in art but as I went along I knew I didn't want to teach art so I also took a journalism course and I repeated a couple of art courses just to learn to draw. This was the first real formal art training I'd had — previously I had only attended art school during the summer one year. After Georgia I had a year left on the G.I. Bill and I came to New York and studied at The Art Students League.

Q: You had the usual art school classes at Georgia, didn't you?

A: Yes — life drawing, composition, basic drawing and painting, etc.

Q: I know that your three years at Georgia were spent in full-time day school. Was the same true at the Art Students League?

A: No — I went to the League at night and tried to get work during the day — I wanted to be syndicated and I had drawn up a

strip and brought it up from Georgia but I couldn't sell it or do anything with it.

Q: Your cartoons and drawings in 'Mad' magazine and in advertisements have been universally admired. Was hard work or native ability the main factor in your reaching your present position?

A: Well, back in college we did a lot of quick sketches — we drew from life very fast and with my work now, I'm very, very fast. That's what really keeps me alive and going. I guess this probably means that I've done a lot of hard work — I've turned out a good many comic book pages and, in the old days, I sometimes averaged two or three a day — both penciling and inking that is. I think when you do so much of a certain kind of work — it's like playing ball or anything else — you become quick at it. I can sort of picture things and remember them and it comes easy to me. I suppose I must have a photographic type of mind since I remember details.

Q: Do you carry a sketchbook around with you?

A: No, I've always wanted to but never have. Which reminds me of one of the 'Mad' magazine trips I went on with Bill Gaines, the publisher, and other 'Mad' contributors. Incidentally, each year Mr. Gaines takes regular contributors on a several-week trip — the trips are sort of a bonus. The year before last we went to South America, to Dutch Guiana, and we took a trip up the river to visit the natives. I took a sketch pad along on that occasion and did a drawing of one of the chiefs — an old, scrawny man with a breechcloth and a floppy hat. I did a caricature of him but when he saw it he didn't smile or anything and I don't think he liked it very much. However, the little boys — the natives — laughed at it. Later I did some blackboard drawing for the kids in a packed schoolroom — some funny dogs and chickens — and they laughed. Then I did a sketch of the teacher and nobody thought it was funny. Finally, one kid started laughing and then everybody broke up.

Q: Would you say a little something more about these 'Mad' trips you mentioned?

A: Well, Bill Gaines, the publisher, is one of the nicest guys — he's the first guy in New York that I really started working for. He really gave me a good break and I've stayed with him a long time. Five or six years ago, he started giving these trips — they've been to Haiti, Paris, London, Rome, Venice, Florence, etc. I think maybe Bill has a system whereby, if you do so-many pages during the year, then you're eligible to go on a trip. He foots most of the bills and he seems to enjoy it — it's a family deal really. About 18 are included in the trip as a rule. When we went back into the bush this last time, I think there were 5 of us and we went up the river in these dugouts — logs hewn out to make boats — and Bill, who weighs about 250, got in and went over the rapids with us by the

whirlpools, etc. If the boat does tip over, the natives say they won't pick you up because the river wants you — you're on your own and Bill enjoys this — he's just a great sport. He knows all the wines and the great food in these various countries and he enjoys seeing other people enjoying them. We usually take these trips in the fall — this year I guess we're going to Kenya in Africa for about 10 days and then Greece for 4 days.

Bill gave everybody a choice between Greece and Spain and we chose Greece.

Q: You first tried to sell work in New York when you were at The Art Students League, didn't you?

A: Yes — I found out I couldn't break into the syndicates — I just wasn't that good — so I went around to the comic books and was really ready to give up when Al Feldstein, who's the editor of

A Jack Davis advertising cartoon for the CIBA Pharmaceutical Co.

Head-acres?



Split-level tensions build up to splitting headaches.

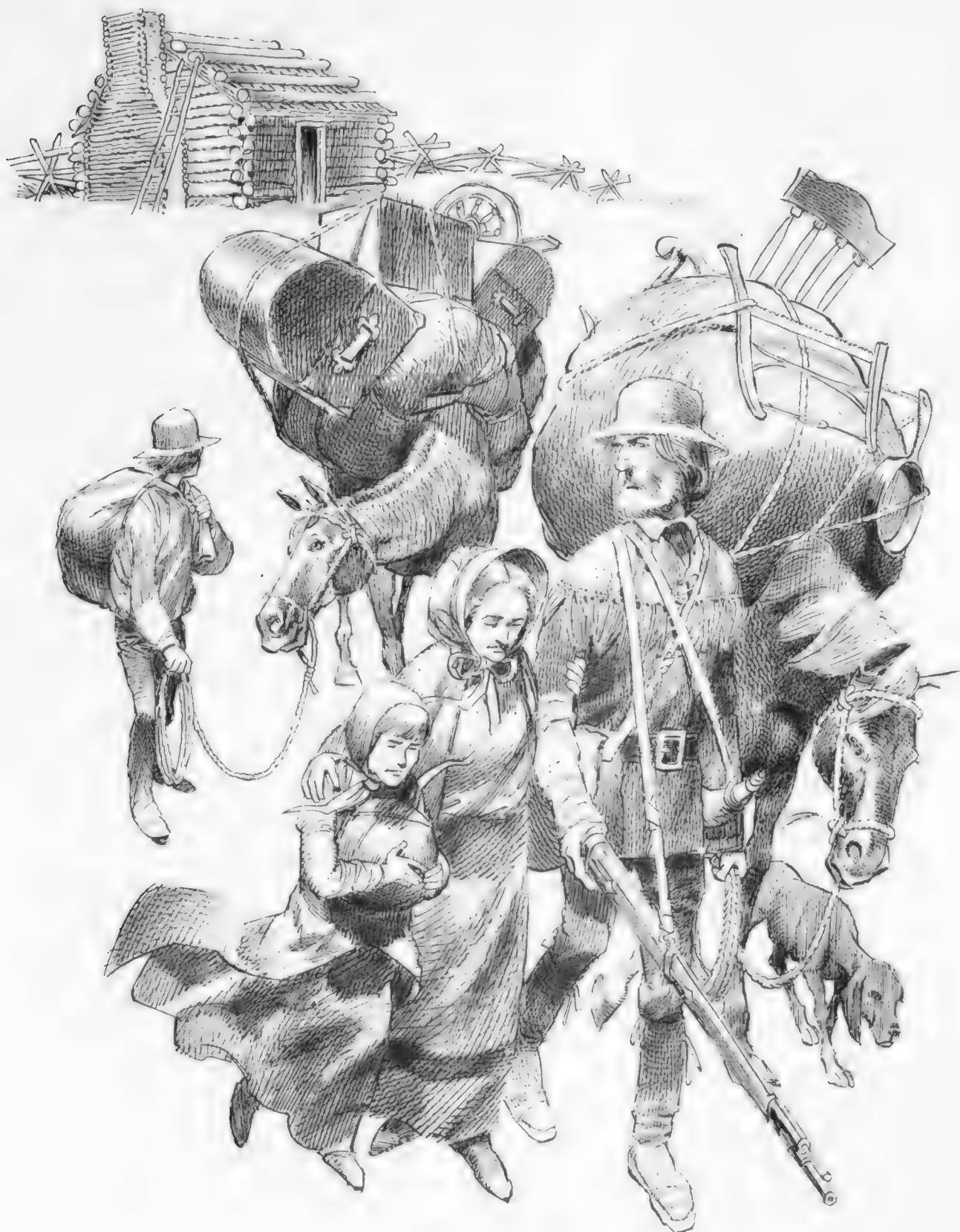
Water in the basement, salesmen at the door, and tonight's PTA... any little thing may cause tension headaches.

Suburban life seems complicated, but now treatment of the tension headache is simpler — with Dialog! Here's effective nonsalicylate analgesia plus mild sedation. Relieves tension.

'Mad' now, gave me a story to do — one of the horror stories. From there I started doing horror stories and worked with Harvey Kurtzman who did 'Two-fisted Tales' and later came up with the 'Mad' comic book. As you know, 'Mad' started as a comic book — on newsprint — and then devel-

oped into a slick magazine. In the years since I've worked with 'Playboy' and Hefner, etc. I was away from 'Mad' for a pretty good while and things were pretty rough. I'm back with the magazine now and also doing a lot of commercial stuff. It seems that all of the advertising agency art directors now-

adays are very young guys who were old 'Mad' fans and that's where I get a lot of my work — and it's paid off. Of course Bill Gaines put out a good quality series of comic books — the cartoonists were very good — Wally Wood, Al Williamson, and all of them — terrific! When I look back,



Jack Davis illustration



Illustration by Jack Davis.

my stuff is so horrible but I turned it out fast and I exposed myself a lot. As long as they would buy a page, I'd get them a page and I stayed at it.

Q: Did you like the work of a particular cartoonist at the time you were in school?

A: Yes — Harold Foster. I sent him a fan letter when I was in high school and I got one of the first Sunday pages from him. That was a thrill!

Q: A great many people were very impressed when they first saw that series of newspaper advertisements you did for NBC. How did that assignment come about?

A: Well, that was a lucky break — these art directors were old fans. These drawings had to be done real fast — it started off when NBC was in a panic — they had this

new format for talk radio shows and had about a week to come up with something — there had been a big change in format. They said, "We need something real quick and something real different." So I did the series without even questioning what the pay was — and I was shocked when they told me what they were paying. From then on, this advertising has been very good. You get a break like that and once you have something printed, things seem to go along from there.

Q: What is your work routine like these days?

A: Well, I'm always fighting a deadline. In the last 4 or 5 years since I've gotten into advertising, I average about a phone call a day from an agency and I have no 'rep' and some of these jobs

you just can't refuse — so you take them and you do them. I'll either work late at night or get up, say, at 5 o'clock in the morning and do a job and take it in by 10. I can't stay up and work all night — when I was in the comic books I would do that but maybe because I'm getting older, I just can't do it — I say 'the heck with it'. But I like to work under pressure. If I'm not pressured, I won't do any work but if I have to do it, and somebody's on my back, I'll turn it out. On an average day, I start work about 9 in the morning, unless I have to go into New York. If I do have to go into town, I may get up about 7 and get at the job and be through with it by 9 and get it in by 10. In New York nothing starts till 10 — and, of course, from 1 o'clock till 3 it's



dead too. From 3 till 5 is the last time to get something in.

Q: Do you deliver your work personally?

A: I like to but it's gotten to the place where I can't always do that. I have a messenger service in White Plains which is fairly expensive but it just saves me so much money. They'll come right by the house here, pick up the work and take it into New York. A regular delivery, when the messenger is taking your work along with other people's stuff, costs about \$5. If you have a special delivery that's got to go in immediately, then the charge can be \$15 or \$20. Last week I had to send some stuff out to the coast so I drove out to the airport and gave it to Emery Air Freight. They deliver personally at the other end

— and, of course, will pick up too if you want them to. On a normal day, I work from 9 till about 12, when Katie comes home from school, and then have a sandwich or something like that. Then I take a nap right after lunch. I'll start back at work about 2 and go till about 4. Maybe one or two evenings a week I'll do a little work after dinner if there's nothing good on the idiot box — I watch TV a lot.

Q: Do you work on weekends?

A: Well, if I've got a big job, I do. But I'm enjoying life so much that normally I just can't work on weekends. I take off and do something — work in the yard or play some golf or wash the car or ride the motorbike.

Q: You mentioned your daughter Katie — how old are your

children?

A: Jack is 15 and Katie is 11. My wife, Dena, and I went to the same grammar school and high school and went to college together. But I didn't really know her until I had gotten out of the service.

Q: Do you have an extensive morgue?

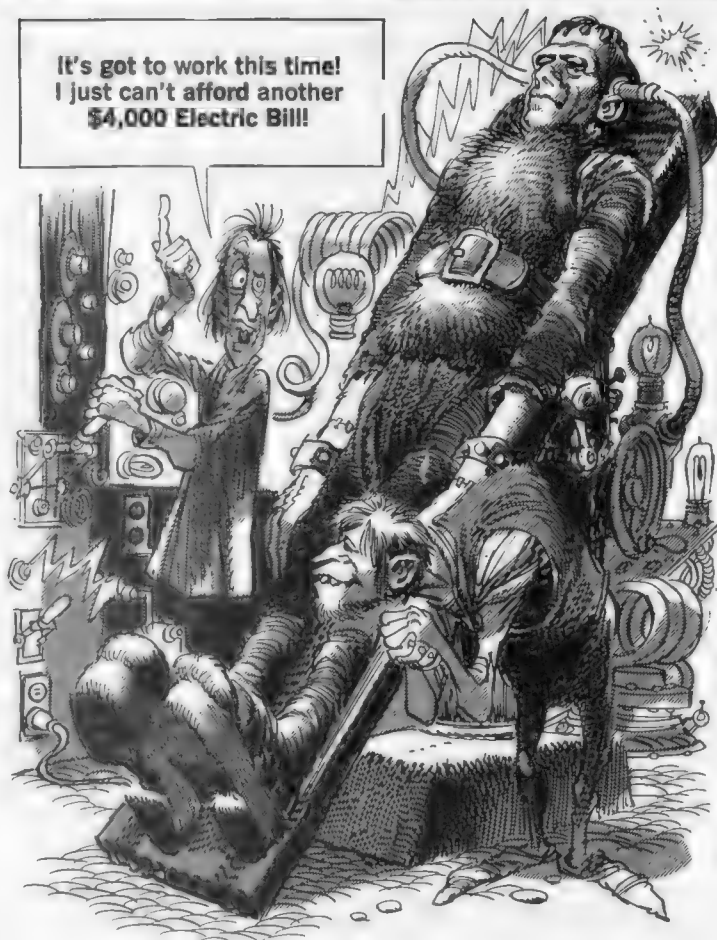
A: No I don't. All of my originals are usually kept by the publishers or by the people for whom I do them, and usually I do my research by the job. I'll either go to the library to look up something or the client will give me 'swipes' or whatever I need. NBC, of course, always furnished photographs. I don't have a morgue but I have 'The World Book' and 'National Geographic'. As far as

MAD

HORROR Movie Scenes We'd Like To See

ARTIST: JACK DAVIS

WRITER: DON EDWING



Copyright © 1965 by E.C. Publications, Inc.



Caricatures by Davis from the EMMY Album.



Edward R. Murrow

western and civil war stuff is concerned, I have all that up in my mind. I've always been a fan of cowboys and Indians, read a lot about them, etc. And being from the south, I've naturally known a lot about the civil war. (Editor's note: our readers would like to know, we think, that Jack Davis comes across, in conversation, with that true southern hospitality we've heard so much about.)

Q: You mentioned several people who helped you with work when times were hard, didn't you?

A: Yes. Woody Gelman, who's with Topps Chewing Gum and who runs Nostalgia Press which publishes a lot of nostalgic items of interest to cartoonists, gave me a lot of bubble gum cards to do when times were tough. Woody was an old 'Mad' fan, by the way. I used to turn out cards like these and others by the hundreds.

Q: You spoke of another big break you had. What was that?

A: Well, I've done a lot of movie ads — which came out of the blue — 'The Russians Are Coming', 'The Mad Mad World', and others. I also did a lot of record album covers for RCA.

Q: Since some newspapers and magazines are folding these days, in what direction do you advise aspiring cartoonists to go?

A: It seems to me that advertising is going more toward cartoons — they're even going back to the old styles of cartooning — and this kind of work is very lucrative. I think the syndicates are very hard to break into and you've got to be very successful to make this field pay. A kid who comes along nowadays has really got to have the desire — he's really got to be talented. If he's not, he's going to have a struggle. If a kid came to me, I would tell him very honestly whether his work was good or bad. He should try any way possible to get his work printed, even if he doesn't get paid for it. He must have it exposed. Advertising agencies are so com-



Perry Como

petitive that they're always looking for something different — new ideas — to catch a reader's attention with and they're always coming up with fantastic stuff.

Q: You said that you had done several TV commercials, didn't you?

A: Yes, I went out to Hollywood and did about 40 key cells for some 'Dodge' commercials. Then another man did the animation in-between all these cells — he must have killed himself, incidentally, doing all that work. I worked on a kind of acetate, frosted cell which takes pencil beautifully and doesn't have to be inked — and you go real fast. This job only took a couple of days, by the way. Later I did some ice cream commercials — 10 second ones — and by the time I'd call somebody to come see them on TV, they'd be gone. All of a sudden there are a lot of little studios opening up just for animation, which is something for the aspiring cartoonist to think about.

Q: How would you advise a young person to approach the advertising agencies?

A: Well he could spend a little money and have some samples of his work printed up by offset, for instance, and then flood the agencies with these books of his work. A lot of times the agencies will go to their files and look through the books of various artists and cartoonists when they have a rush job. You've got to let yourself be seen and have your work exposed. I think my success has been just overexposure. I've flooded the comic books and other media.

Q: With all this bewildering cartoon activity of yours, you say you don't feel that the pressure is too much?

A: No. I enjoy it — I like it — it keeps me on my toes. You've got to have enthusiasm. I've enjoyed being my own boss — if I'm in trouble, it's my own fault. When the time comes to retire though, I'd like to maybe have a little farm



15¢ Local Programs May 24-30

Senator Pastore explains why he wants to 'clean up' TV

Page 6



A Jack Davis cover drawing.

Photo by Jim Ruth.



down around Atlanta where I grew up. I was reading Stan (Rick O' Shay) Lynde's story in the winter issue of *CARTOONIST PROFILES* — that's about what I'd like to do. We still have about 25 acres of wilderness in the Atlanta area by the way.

Q: You're a motorbike fan, aren't you? And what else do you do for relaxation?

A: Yes, there are about three of us here in the neighborhood in Scarsdale that have bikes. We sometimes bike on weekends and take the trails under the power lines through Westchester — up to

White Plains, etc. I'm a big 'Giants' football fan too. I love football and every Sunday, for the last 10 years or so, a bunch of the boys from Atlanta who live up here have gotten together to watch the games. We have a block of seats and go to the games when the Giants are playing at home, and watch them on TV when they're away. I enjoy driving my little 'MG' sports car a lot too.

Q: You were mentioning something else about the speed with which you work, weren't you?

A: Well, occasionally when I look back at some of my work, I

think it was really horrible. Sometimes I think I might slow down a little and perhaps do better work. But once in a while if I try to really slow down and do a beautiful job, I choke up. Right now I'm working on another of the 'A Mad Look at Old Movies' pocket books and, after timing myself, I find that I can do 4 pages, penciling and inking in an hour. I've a hundred and some pages to go in the next few days, so I have to work fast. ●

NOSTALGIA DEPT.

DOINGS OF THE DUFFS

They Shop in Different Places

BY ALLMAN



DOINGS OF THE DUFFS

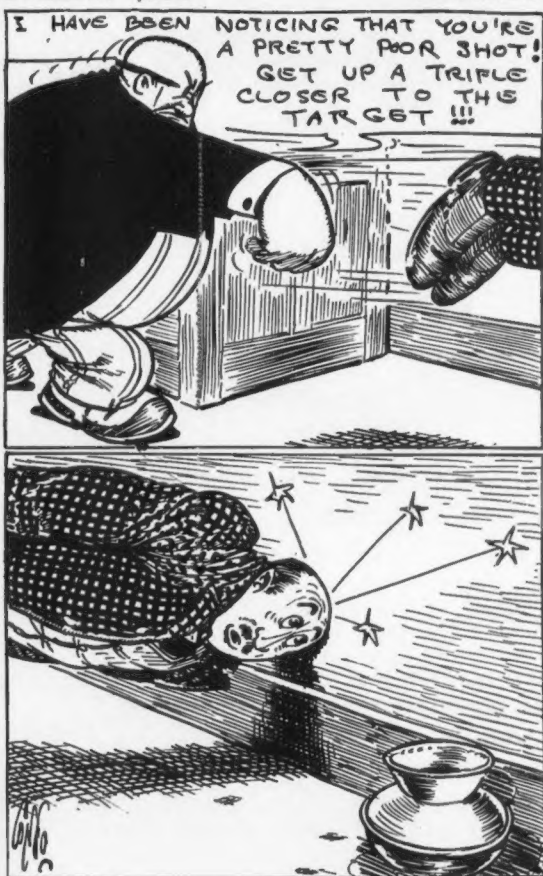
Danny Sure Found Something

BY ALLMAN



EVERETT TRUE

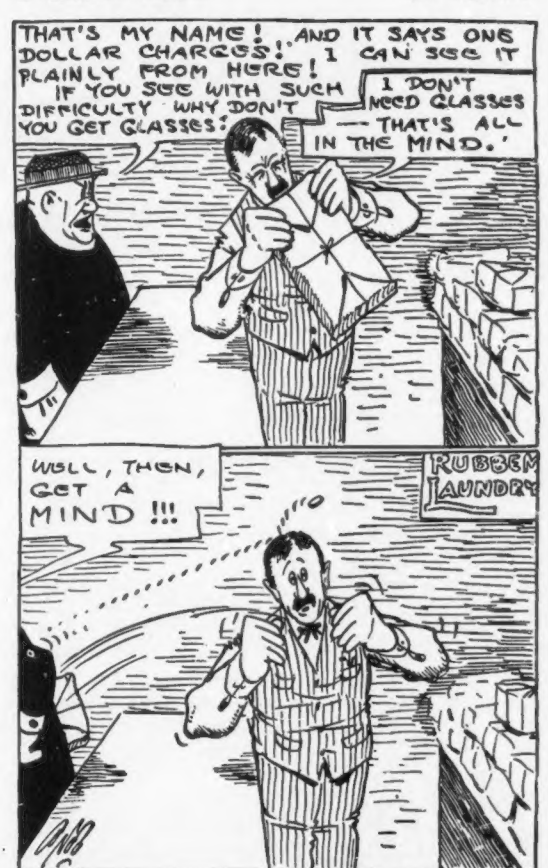
BY CONDO



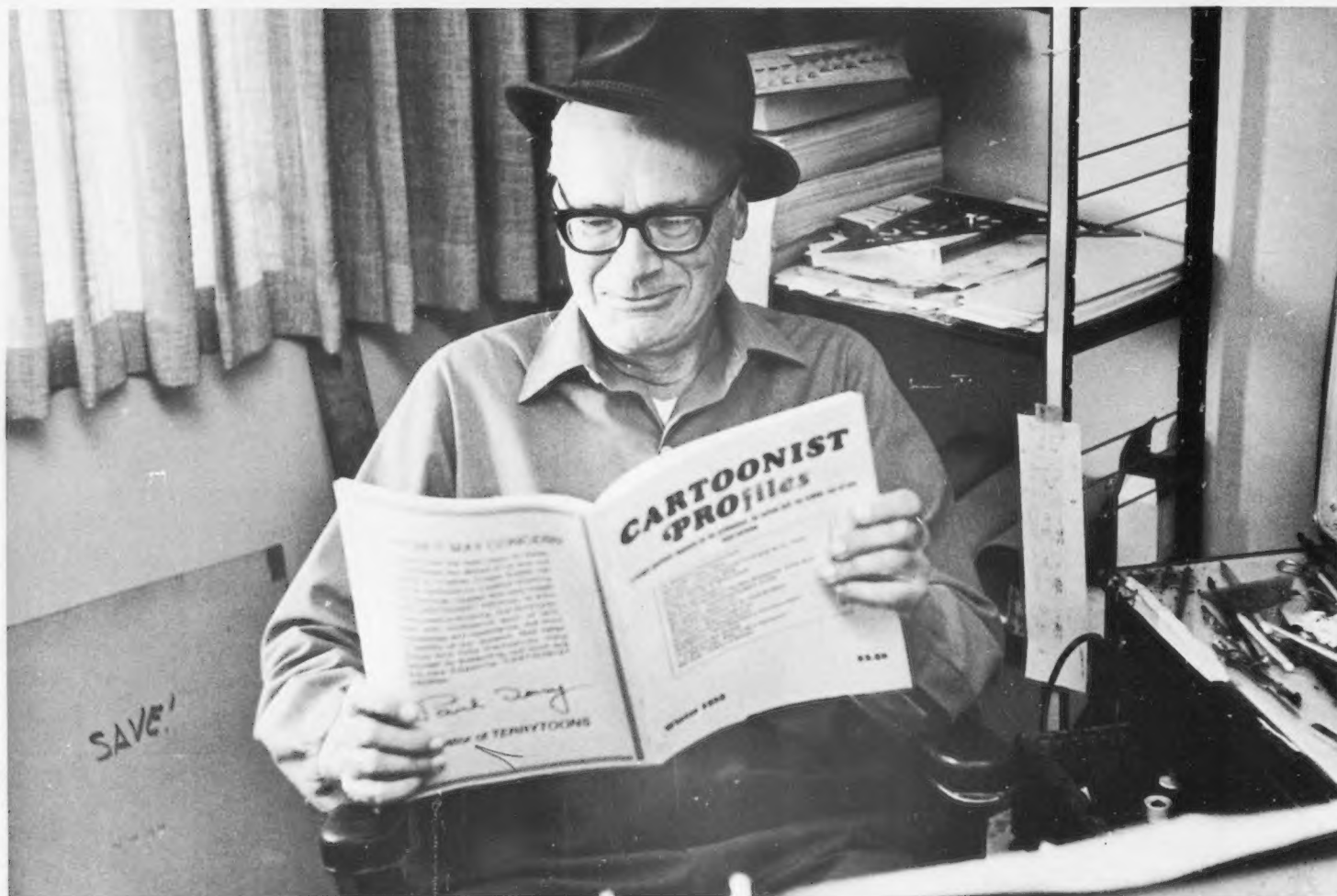
TOM PEOPLES, the Director of Comic Art for the Newspaper Enterprise Association, has furnished us with a bit of nostalgia in the form of the accompanying 'DOINGS OF THE DUFFS' strips and the 'EVERETT TRUE' panels. 'DOINGS OF THE DUFFS' ran from 1915 through 1924 and came to an end only because of the untimely death of its creator, Walter Allman. NEA syndicated 'EVERETT TRUE' from 1905 until 1927.

EVERETT TRUE

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WANTED — CLIPS OF MY STUFF, NEW OR OLD AND IN DUPLICATE (3c each and up). Frank Sematones, 4064 Mt. Acadia Blvd., San Diego, Calif. 92111. DEAC-DEACON-SEMATONES (Sex to Sixty, Charlton, Health Knowledge and other girlies).

ORIGINAL COMIC ART WANTED. Also need long runs of Sunday comic sections or pages 1896-1947. Joe Goggin, 6202 Greeley Blvd., Springfield, Virginia 22152.

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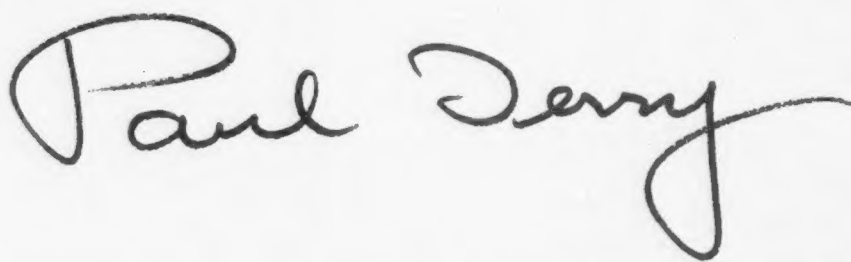
Soliloquy
Steve Canyon
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All of us are constantly asked to contribute to so many different causes these days that it is sometimes difficult to decide which are worthy of our support. With this dilemma in mind, perhaps CARTOONIST PROfiles readers who aren't familiar with the Milt Gross Fund of the National Cartoonists Society may want to know a little about it. Some years ago, several of the Society's member cartoonists decided to set aside the fee they had just received for a chalk talk, and to make it the nucleus of a charitable fund for indigent members of their profession — those who were sick or temporarily down on their luck. Now it happened that the death of the famous cartoonist, Milt Gross, occurred just about this time. Milt was noted for 'Count Screwloose', 'That's My Pop', 'Dave's Delicatessen', 'Grossly Exaggerated', and other well-known cartoons, and had been a very kind and charitable individual himself during his lifetime. So the cartoonists decided to name the newly-created fund 'The Milt Gross Fund'. A great many cartoonists who have been sick, or who have experienced dark days in the intervening years, have been helped in this way. Contributions are always welcome, and they are tax-deductible. They may be sent as follows: The Milt Gross Fund, c/o Dave Breger, Treasurer National Cartoonists Society, 26 Smith Avenue, South Nyack, N.Y. 10960.

A handwritten signature in cursive script that reads "Paul Terry". The signature is fluid and stylized, with a long, sweeping underline that extends to the right.

Creator of *TERRYTOONS*